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The "Indie" Sound: A Band's Guide to Success in the Competitive Indie Market. An Evaluation of Touring Trends & Helpful Tricks of the Trade.

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The background of the entire slide is black and filled with various white musical notes, including eighth, quarter, and sixteenth notes, as well as treble clefs. These notes are scattered across the page, some appearing to float or be part of a larger musical composition. In the center of the slide is a large, white rectangular box with a soft drop shadow, which contains all the text. The text is centered within this box.

The “Indie” Sound

A Band’s Guide to Success in the Competitive Indie Market

*An Evaluation of Touring Trends & Helpful Tricks of the
Trade*

University of Tennessee, Knoxville

Chancellor’s Honors Program

Honors Thesis

Completed by: Nicole Stratman

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EXECUTIVE SUMMARY

What is “indie”? This is a very multi-dimensional word. Although many sources attempt to define it very specifically, indie has evolved to incorporate many meanings over the years.

One dictionary defines “indie” first as *an independently owned business* and second as *self-employed or privately owned*.¹

Merriam-Webster defines indie as *an independent film or record company* and also as *one that is independent or something (as a record or film) produced by an indie*.² Dictionary.com also offers a short origin of the term:

*"independent record company," 1945, shortening of independent; used of film production companies since 1920s, of theaters from 1942; extended by 1984 to a type of pop music by such labels.*¹

This brief history above alludes to how “indie” has evolved to incorporate more meanings gradually over time. It was once a word strictly associated with independently-owned businesses or works of art. This is no longer the case.

As a student pursuing a career in the music industry, I cannot help but notice how music enthusiasts emphasize classifying

musicians by genres and overall sound. In today’s music world, “indie” does not only refer an independent record label or a band represented by this type of label. Although there are countless record labels that identify themselves as independent, such as Glassnote Records, “indie” is not as cut and dry in its description.³

Nowadays, “indie” is also a term used to describe an overarching sound. However, indie is similar to “rock” in that it is multi-dimensional and can be broken down into various sub-genres based on act’s sound and instrumentation. For example, AEG Live, an international live music performance agency, lists “Indie/Emo” as one of its choices to select an artist by genre.⁴

Indie was once a new classification for people to describe upcoming bands with a sound that was difficult to pin down. Many still consider indie a genre on its own, but others consider this term to be too general and obscure. Some may say it’s a “do-it-yourself” technique of creating music and not a genre at all.

The evolved use of the term “indie” is the basis for my honors thesis. This thesis focuses on acts that are labeled indie based on their overall sound but not necessarily represented under and independent record label.

¹“indie.” *Online Etymology Dictionary*. Douglas Harper, Historian. 10 Sep. 2011. <Dictionary.com <http://dictionary.reference.com/browse/indie>>.

²“indie.” *Merriam-Webster Dictionary*. Merriam-Webster, Incorporated. 10 Sep. 2011. <Merriam-Webster.com <http://www.merriam-webster.com/dictionary/indie>>

³ “About US.” *GLASSNOTEMUSIC.COM*. Glassnote Records, 2011. Web. 05 Dec. 2011. <<http://www.glassnotemusic.com/>>.

⁴ “Artist Directory” *AEG Live*. 10 Sep. 2011. <AEGLive.com <http://www.aeglive.com/artists/index/image/sort:A>>

The fact is bands being identified as indie must find ways to keep their music and acts unique. Where should they tour to build up their careers? Which techniques separate them from other upcoming artists also being identified as indie?

This thesis will focus primarily on where various indie acts have toured to develop their careers. Beyond simply the touring aspect, professionals throughout the music industry offer unique viewpoints on what indie is and how acts labeled under this term can succeed on their own terms. Bands and booking agents looking to play shows across the country should use this thesis as a guide to which venues are most popular among acts in the “indie” circuit. They should also consider what industry professionals advise when building a musical career, especially when creating a tour.

RESEARCH

Originally sparked by the idea of a music booking agent I previously interned for, this research began as a look into various bands labeled as indie and their touring habits. The bands were initially chosen based on a similar sound to the band Shortwave Society. This is an upcoming band the booking agent works to secure venues and festivals for to develop its career. Shortwave Society is a Knoxville-based band that is associated with genres including jazz, pop, chamber, electronic, indie pop and indietronic according to the band’s biography on Last.fm.⁵

⁵ Shortwave Society. "Shortwave Society." *Last.fm*. CBS Interactive Music Group, Feb. 2009. Web. 05 Dec. 2011.

The original list of acts has changed slightly to accommodate bands from various levels of accomplishment within the “indie” genre. Not all of these bands are considered similar artists to Shortwave Society in terms of sound. The bands added to this list were more of personal interest and less established in their careers. I am interested in researching how these upcoming acts have developed their careers through touring and built a name for themselves so quickly during their formational years. For example, after forming in 2009, Foster the People gained instantaneous attention with the release of their breakthrough single “Pumped Up Kicks” and have since then been nominated for two Grammy Awards.⁶ It is this sort of rapid commercial success by an “indie” band that warrants further examination.

All of the selected bands researched have three overarching similarities which narrowed the selection process as there are seemingly countless bands considered indie. They all:

- 1) Have previously been on tour
- 2) Are represented on an independent record label
- 3) Are classified as “indie” by multiple sources including Last.fm, Wikipedia and their individual artist web sites

Primarily U.S. bands, with the exceptions of Canadians Arcade Fire and Owen Pallett, were selected for research to keep the touring results more centrally focused as opposed to researching venues

⁶ "Foster the People Home Page." *Foster the People Home | The Official Foster the People Site*. Sony Music Entertainment. Web. 05 Dec. 2011. <<http://www.fosterthepeople.com/us/home>>.

across the world. Otherwise, the venues would be concentrated in their respective home countries, and this guide focuses predominantly on venues within the United States. Many of the chosen acts, such as Arcade Fire and Animal Collective, who both formed in 2003, are well-established and no longer tour as frequently as they once did. They are more selective in where they perform, which typically includes popular venues and festivals. Some of these acts are fairly new and tour frequently to build their careers, such as Neon Indian and Wavves. I have also included the local, Knoxville-based band Royal Bangs as interest to those booking acts in the Southeast.

Rather than creating a consistent definition of success, these bands can all be considered successful in their respective ways. Not all bands necessarily want commercial radio play. Some bands prefer to tour for months at a time then take a break and record an album. Others acts may prefer to stay within the country altogether. A band must first define the level of success it desires—radio play? International fame? Movie soundtrack or television play? A band has to know what it wants before creating a tour and find the balance between work and leisure.

The 15 indie musical acts can be viewed along with their hometowns, year of formation, commonly-associated genres, record labels, number of albums as well as Last.fm plays, listeners and events under Appendix 1. This appendix reveals that all the acts have a substantial number of Last.fm plays and listeners, which points to a strong fan base. Finally, it includes if they are currently on tour and when their current or previous tour occur.

Touring Trends

After selecting the bands for research, I created a database to track their touring patterns based on the criteria of venues, festivals/events, cities and states/countries, dates and headlining/support acts. The bands are organized in descending order of the number of past and future performances. This database in its entirety can be viewed under Appendix 4.

By compiling the touring trends of 15 diverse indie bands, the research reveals the concentration of visits to specific venues, cities, states and countries. Appendix 2 shows the results first by state then by countries other than the U.S. For the states and countries with the highest concentration of shows, results have also been broken down further into major cities and other areas. For the states not separated further, the results are ranked in descending order of venues most frequently visited for a comprehensive view. Unless separated by city already, the results are listed as:

Venue, (any festival or event that occurred at the venue), City and (finally the number of how many times the venue was visited in total by all 15 bands).

Based on these patterns, I have compiled lists of the most frequently visited venues across the U.S., venues throughout international countries and music festivals across the world. With these lists, upcoming bands or booking agents may strongly consider these venues and festivals for booking purposes when creating an upcoming tour or perhaps even playing near a

hometown. These results are evaluated throughout the Recommendations section below.

It is crucial to note any possible research errors. The source used to compile the database is Last.fm. This is an online music catalogue offering free internet radio, videos, photos, statistics, charts, biographies and concerts.⁷ Last.fm offers the most accessible and accurately compiled list of musicians' past performances. However, not all of the event descriptions may be correct as they are subject to change by any Last.fm account user. Also, many of these venues and festivals may have changed names or shut down since the time the show occurred.

Interviews

In addition to the numerical analysis of touring trends, I also conducted primary research through personal interviews with various music industry professionals. The interview questions place a heavy emphasis on touring trends but also expand on what these professionals consider "indie" and what they believe it takes for an indie act to be successful in today's competitive music market. These personal interviews, including the original questions, can be viewed in Appendix 3.

Questions 3 through 6 ask these professionals to address the concept of indie and how it originated. Questions 7, 8, 13, 14 and 16 through 19 are meant to elicit techniques that will help indie bands set themselves apart and find out what they want or need

for their careers. Questions 9 through 12 and 15 directly address touring habits.

Based on these interviews, it is evident that there is no consistent definition of indie within the industry. There are also very diverse opinions on how indie bands should conduct themselves and what to take into consideration when building a career. Interview responses are evaluated against the touring trends results in the Recommendations section below.

RECOMMENDATIONS

As previously discussed, individual acts should attempt to define their own measure of success early on in their careers before touring. This being said, research indie touring trends and interviews have revealed very useful patterns in creating a tour. These sections below highlight some of the main factors of building a career as an upcoming indie band through touring.

Success by Touring

Generally speaking, all but one interviewee agreed that indie acts can have major success solely from touring. Their definitions of major success also varied. Gregg Flotlin overwhelmingly believes that indie bands can achieve success through touring. He believes Slightly Stoopid is a group whose success is not measured by commercial radio play but by playing large headlining shows and selling many records without the support of a major record label. Brian Waymire agrees that touring success is defined by playing to substantial crowds and does not rely on radio play.

⁷ "Last.fm Home." *Last.fm*. CBS Interactive Music Group. 10 Sep. 2011. <Last.fm <http://www.last.fm/home>>

The only interviewee who disagreed, Carissa Stolting, was not so cut and dry in her definition of success from touring. She said, “I think here it depends on your definition of major success. I don’t think any band can have success from just touring. Every waking moment is devoted to social media, interacting with fans, tour preparation, merchandising.”

Of the 15 selected bands, 6 are currently on tour. However, every band has been on tour before. This fact points to the necessity of touring at some point in the career. Appendix 1 displays the extent of each band’s current or previous tour dates. As you can see, the majority of the tours last between two to five months. Some bands prefer to tour for longer periods of time, such as Neon Indian who is currently touring for six months promoting his most recent album. Another exception is Edward Sharpe & The Magnetic Zeros, whose most recent “Railroad Revival” Tour spanned all of one week. Many acts choose to tour to promote a new or upcoming album, but other acts thrive on touring as primary exposure even while recording. Stolting suggests to thinking about how much money it will take first when putting together a tour.

American Venues, Cities & States

In terms of where bands originate, Appendix 1 reveals that most of the bands formed in California or New York. These two states are undeniable hubs for the music industry in general, but the interviews reveal that these states may not necessarily be the best places to develop a career for upcoming indie artists.

Interviewees were asked to recommend the top three cities for an indie band to relocate while trying to develop its musical career. Three professionals recommended Seattle and New York City. Brooklyn (NY), Chicago (IL), Austin (TX) and Omaha (NB) were also suggested. Stolting, although admitting to a Southeast bias, recommends Knoxville or Murfreesboro, TN or Asheville, NC. She believes that the South is becoming a “cultural, artist hub” and is great for bands starting out because the cost of living is relatively inexpensive. She also said, “By living in the Southeast you can drive to all of your shows. There’s plenty of access to great music centers.”

Stolting and Flotlin both agree that Los Angeles is not a good place to develop a career. Flotlin elaborates, “Obviously Los Angeles is a huge hub for music in general, but it’s more of a city to make it rather than get started.”

In terms of where to tour throughout the U.S., this list below reveals the top five most played venues in the top five states.

TOP 5 VENUES IN THE TOP 5 STATES

California—333

1. Troubador (17)
2. The Echo (Culture Collide Festival) (14)
3. Empire Polo Club/Grounds (Coachella) (13) / Mezzanine (13)
4. The Independent (12)
5. Echoplex (11)

New York—257

1. Bowery Ballroom (18)
2. Mercury Lounge (18)
3. Webster Hall (13)
4. Market Hotel (8)
5. Brooklyn Bowl (7) / Knitting Factory (7)

Texas—159

1. Emo's (19)
2. Granada Theater (11)
3. Austin Convention Center (South by Southwest) (7)
4. La Zona Rosa (6) / Mohawk (Psych Fest) (6) / Zilker Park (Austin City Limits) (6)
5. Waterloo Park (Fun Fun Fun Fest, Mess With Texas) (5) / The Loft (5) / Fitzgerald's (5)

Illinois—102

1. Lincoln Hall (13)
2. Grant Park (Lollapalooza) (10)
3. Union Park (Pitchfork Music Festival, Northcoast Music Festival) (9)
4. Metro (8)
5. Empty Bottle (6) / Schubas Tavern (6)

Pennsylvania—73

1. First Unitarian Church (8)
2. Johnny Brenda's (7)
3. Trocadero Theatre (6)
4. Starlight Ballroom (5)
5. Brillobox (4) / Mr. Small's Theater (4)

Massachusetts—70

1. Paradise Rock Club (11)
2. Great Scott (9)
3. House of Blues (7)
4. Pearl Street, Northampton (5)
5. The Middle East Downstairs (4) / T.T. The Bear's Place (4)

It is no surprise that California and New York rise above the rest for the most commonly toured states, which may be attributed to the majority of the bands originating from these states as well. This connection supports Stolting's belief that bands should tour primarily in their home town region before exploring.

"The most important thing for a band to do is to win over your hometown and the big cities close by... Get in good with all of the promoters and venues you know regionally. Know all the local bands and radio people. Work on breaking down the U.S. into something you can digest and own."

The next most popular states to play shows are Texas, Illinois, Pennsylvania and Massachusetts. These five states have major cities with a high concentration of venues. Texas venues are primarily located in Austin, Dallas and Houston. Illinois venues are mainly located in Chicago. Pennsylvania major cities include Pittsburgh and Philadelphia. Lastly, Massachusetts venues are predominantly located in Boston.

Booking agents are constantly working to book their bands at popular venues throughout the country that fit the act's

atmosphere and audience. It is the venues within these major cities that a majority of music enthusiasts, but more importantly music industry professionals, will frequent. Booking shows at these venues should lead to exposure among industry influencers. These people will ultimately determine whether your band warrants promotion, whether it's word-of-mouth among friends or offering you a recording contract. Every show serves as promotion for your act, and the reaction of the crowds will help you gauge your popularity over time.

In terms of a logical order to book these venues, you must determine where the venues are logistically related to each other and decide if you would like to travel to specific area or city. Try to book venues along the way and within the surrounding area. Realistically, it may be difficult to book some of the more popular venues until your act has built a strong following and reputation, but you must also work to build a relationship with the promoters who book those venues. This is one advantage of hiring a booking agent who already has these relationships as many venues easily overlook bands without representation. Overall, it should be a goal to book shows at the top venues listed above. Not only should you play at these venues at least once, but impress the promoters and audience so you can give them a reason to invite you back year after year.

Touring Internationally

Interview answers were varied when asked **“Do you believe international touring is crucial to gain international success?”**

Carissa Stolting strongly believes that indie bands should rely on

the internet and social media especially to build a reputation internationally before spending the money to tour overseas. Because the United Kingdom is such a popular place to tour, she focuses on this specifically. “So many people want to go tour in the UK. There’s a preconceived notion that people in the UK appreciate music in a different way, but the most important thing for a band to do is to win over your hometown and the big cities close by.” She elaborates further on this home town focus. “Get 100-150 people to come out to your shows in your home town first. Promoters are incurring real expenses to accommodate you, and you’ve got to build a relationship with them. If you can’t bring out people to a show in the Netherlands, then it’s pointless.” Brian Waymire agrees with Stolting in his response below:

“I believe that most bands try too early to go to Europe or Japan. I believe international touring should be a result of widespread success, unless there is a good reason to use it as a catalyst.”

In contrast, Gregg Flotlin believes that touring overseas will supplement any developed popularity. “It seems more often than not that bands need to take their great songs and live show to the people before they really get behind it.

The touring trend results are just as varied. Referring to the list below titled “First International Date & Percentage of International Tour Dates”, there is no overwhelming consistency on when to tour and how often to tour internationally. Only three

of the bands toured primarily outside of the U.S. Although Waymire and Stolting do not support touring overseas early on, a majority of the acts did this anyways. In fact, three of the bands' initial shows were performed in foreign countries. Royal Bangs was the only band that prolonged playing overseas until after 64 shows. This inconsistency could be due to a number of factors including money, desire to play internationally, or attention from those booking international music festivals. It is ultimately up to the band whether it is ready to tour overseas, but the advice of professionals concerning monetary capability and being able to draw in a crowd should not go overlooked.

FIRST INTERNATIONAL DATE & PERCENTAGE OF INTERNATIONAL TOUR DATES

1. Animal Collective: 2nd date, (205 / 451) = **45.45%**
2. Wavves: 10th date, (123 / 340) = **36.18%**
3. Dirty Projectors: 4th date, (136 / 331) = **41.09%**
4. Warpaint: 15th date, (120 / 299) = **40.13%**
5. Neon Indian: 4th date, (83 / 249) = **33.33%**
6. Phantogram: 26th date, (43 / 235) = **18.30%**
7. Sleigh Bells: 11th date, (91/ 228) = **39.91%**
8. Edward Sharpe & The Magnetic Zeros: 16th date, (59 / 217) = **27.19%**
9. Arcade Fire: 1st date, (114 / 193) = **59.07%**
10. Royal Bangs: 64th date, (46 / 181) = **25.41%**
11. Owen Pallett: 1st date, (115 / 176) = **65.34%**
12. Foster the People: 9th date, (60 / 152) = **39.47%**
13. Atlas Sound: 11th date, (46 / 142) = **32.39%**
14. Panda Bear: 1st date (31 / 57) = **54.39%**
- Jupiter One: 39th date, (5 / 55) = **9.09%**

Just as I have created a list of the most frequented venues across the U.S., I have also created a list of the most visited venues from the top five countries beyond the U.S. These venues should be booked in a similar fashion to the American venues, but it also depends on if you intend to tour for an extended period of time. If invited to play at a major international music festival, you may be able to return to the U.S. comfortably in a short period of time. However, it is never a bad idea to tour for a little while in a foreign country when presented with the opportunity.

TOP INTERNATIONAL VENUES BY COUNTRY

England—276

1. Little John's Farm (Reading Festival) (9)
2. Koko (8)
3. Bramham Park (Leeds Festival) (7)
4. Brudenell Social Club (7)
5. Butlins Holiday Resort (All Tomorrow's Parties), Minehead (7)
6. The Lexington (6)
7. The Great Escape Festival (6)
8. The Deaf Institute (6)
9. Robin Hill (Bestival), Isle of Wight (4)
10. Worthy Farm (Glastonbury Festival of Contemporary), Shepton Mallet (4)

Canada—193

1. Lee's Palace (9)
2. La Sala Rossa (6)
3. Commodore Ballroom (6)
4. Phoenix Concert Theatre (6)
5. Le National (5)
6. The Mod Club (5)

7. Wrongbar (5)
8. Casa Del Popolo (4)
9. Metropolis (POP Montreal) (4)
10. LeBreton Flats (Cisco Ottawa Bluesfest) (4)
11. El Mocambo (4)
12. Sound Academy (4)

Germany—108

1. Festaal Kreuzberg, (6)
2. Uebel & Gefährlich (Recht aud Stadt, OH! Hamburg) (5)
3. Karlstorbahnhof (4)
4. Hafen 2, Offenbach (3)
5. UT Connewitz (3)
6. West Germany (3)
7. Magnet Club (3)

Australia—93

1. Corner Hotel (5)
2. Forum Theatre (4)
3. Northcote Social Club (4)
4. Festival, Golden Plains) (3)
5. Opera House (3)
6. Royal Adelaide Showgrounds (Big Day Out) (3)
7. The Metro Theatre (3)
8. Sydney Festival Spiegeltent (3)
9. Sydney Showground (3)

Netherlands—75

1. Paradiso (London Calling), Amsterdam (15)
2. Melkweg, Amsterdam (7)
3. Binnestad (Walk the Line), Den Haag (4)
4. Evenemententerrein Walibi World (A Campingflight to Lowlands), Biddinghuizen (3)

5. Rotwon, Rotterdam (3)
6. Tivoli Oudergracht (Le Guess Who?), Utrecht (3)
Vera, Groningen (3)

Music Festivals

To expose your act to a crowd comprised of hardcore music lovers, playing music festivals presents an opportunity to get your name out to people who may not necessarily know of you or care to listen to you. It gives your act the chance to convince the audience that your live performance is worthy of the exciting festival atmosphere. Concert promoter Katie Mars even believes that indie bands can gain major success solely by touring in the festival circuit. Below is the list of the most frequented international music festivals that would provide substantial exposure for your band in the course of one day.

TOP INTERNATIONAL MUSIC FESTIVALS

1. Coachella, Indio, California (14)
2. Primavera Sound, Barcelona, Spain (11)
3. Reading Festival, Reading, England (10)
4. Sasquatch! Music Festival, George, WA (10)
5. Lollapalooza, Chicago, IL (9)
6. Pitchfork Music Festival, Chicago, IL (8)
7. South by Southwest (SXSW), Austin, TX (8)
8. Leeds Festival, Leeds, England (7)
9. Fun Fun Fun Fest, Austin, TX (6)
10. Oyafestivalen, Oslo, Norway (6)
11. Electric Picnic, Co Laois, Ireland (6)
12. Austin City Limits, Austin, TX (5)
13. POP Montreal International, Montreal, Canada (5)

Based on the interviews with music industry professionals, below is an extensive list of recommended music festivals that cater to indie artists and the number of times they were recommended.

- 2nd Street Festival, Philadelphia, PA
- Bonnaroo, Manchester, TN
- Boomslang, Lexington, KY
- Bumbershoot, Seattle, WA
- Capitol Hill Block Party, Seattle, WA
- Celebrate Brooklyn!, Brooklyn, NY
- CMJ Music Marathon & Film Festival, New York City, NY (2)
- Coachella, Indio, CA
- Culture Collide, Los Angeles, CA
- Dewey Beach Music Conference, Dewey Beach, DE
- D-Fest, Tulsa, OK
- Eagle Rock Music Festival, Los Angeles, CA
- Fun Fun Fun Fest, Austin, TX
- Hopscotch Music Festival, Raleigh, NC
- Lollapalooza, Chicago, IL
- MidPoint Music Festival, Cincinnati, OH
- MusicfestNW, Portland, OR
- Northside Festival, Brooklyn, NY
- Pygmalion Music Festival, Urbana, IL
- RedGorilla Music Fest, Austin, TX
- Sasquatch! Music Festival, George, WA
- SoundLand, Nashville, TN
- South By Southwest (SXSW), Austin, TX (2)
- Treasure Island Music Festival, San Francisco, CA (2)
- Wakarusa, Ozark, AR

As you can see, multiple top music festivals also came highly recommended by professionals. These festivals include Coachella, Fun Fun Fun Fest Lollapalooza, Sasquatch and South by Southwest. These are some of the most widely attended festivals and would, therefore, provide excellent exposure.

Booking agents should always be working to secure a slot in a music festival. If you represent yourself, it will prove difficult to attract the attention of major music festivals as they tend to book many acts through major artist management companies. You should begin with the smaller, indie-focused festivals then work your way up to the larger ones. The great news is that once your act has gained enough attention, international music festivals will be contacting you to play.

Touring With or As a Support Act

To address the aspect of touring with other musicians, I have calculated the percentage that each band toured or played with another act. The highest percentage comes from Atlas Sound with 90.85% (129 out of his 142 performances were accompanied by a headlining or supporting act). The lowest percentage is from Edward Sharpe & The Magnetic Zeros at 79.96% (167 out of 217 shows). Also addressed in question 11 of the personal interviews, various professionals offer further insight into the perks (or disadvantages) of touring with a support act or as a support act.

PERCENTAGE OF TOUR DATES WITH HEADLINING/SUPPORTING ACTS

1. Animal Collective (348 / 451) = **77.16%**
2. Wavves (276 / 340) = **81.18%**
3. Dirty Projectors (282 / 331) = **85.20%**
4. Warpaint (250 / 299) = **83.61%**
5. Neon Indian (215 / 249) = **86.35%**
6. Phantogram (200 / 235) = **85.11%**
7. Sleigh Bells (204 / 228) = **89.47%**
8. Edward Sharpe & The Magnetic Zeros (167 / 217) = **76.96%**
9. Arcade Fire (163 / 193) = **84.46%**
10. Royal Bangs (159 / 181) = **87.85%**
11. Owen Pallett (137 / 176) = **77.84%**
12. Foster the People (122 / 152) = **80.26%**
13. Atlas Sound (129 / 142) = **90.85%**
14. Panda Bear (46 / 57) = **80.70%**
15. Jupiter One (49 / 55) = **89.10%**

It is clear that all of the acts played alongside another act throughout the majority of their shows. The interviewees point out the pros and cons of playing as a support act or playing as a headlining act with an opener.

Gregg Flotlin believes that performing with a support act will benefit both or all the acts. "It helps with synergy, buzz word, ticket sales and the economy in general." He also mentions that usually established acts have more influence in who they wish to play for them as an opener.

Brian Waymire also agrees that playing as an opener can be excellent exposure in the right situation. "I think it depends on the tour. My strategy is to stay away from booking my clients in a way that would cast them as an 'opening act.' That being said, if I can land one of my artists on the next U2 tour I will be a happy camper."

Carissa Stolting also mentions this relationship with the headliner.

"It's a great opportunity if you've got a great relationship with the headliner and if they want to present you as a special guest. Some bands pay to be a support slot for bigger acts, but it's a risk. The headlining act will only bring you on if there's incentive. A) You're our friend, and we want to help you. B) You'll sell tickets. You've got to build your own reputation."

Stolting also discusses her opinion of how support slots put the act in a difficult position. "The audience may not come early enough to see you and they may want you to get off stage. I don't really believe in the support slot."

Katie Mars points also points out a major disadvantage of playing a show as an opener. "If it's at a large venue, I'm fine with seeing an opener. If it's at a small venue and I came specifically to see the headliner, I don't want to watch multiple openers."

Based on touring trends, the majority of shows are played with another act, but these interview responses emphasize the importance of choosing how you want to present yourself. If you believe your band will gain major exposure by touring as an opener for a well-known act, then it may just be worth the risk. However, you do have less leverage while you are still working to develop your career. Many venues will book you as a supporting act for one show or book an act to play under you whether you like it or not. One day, you may be picking the acts that tour under you, unless you'd prefer remain the only star of the show. If you want to help promote your friend's band by bringing them on the tour, just remember that they may help or hurt your ticket sales and you will be surrounded by them for extensive periods of time.

Record Labels

Under the criteria for choosing the bands to research, all 15 bands selected are currently represented under independent record labels. However, this was not the main factor when choosing these bands as they were chosen based on their "indie sound" rather than independent backing. The interviewees were first asked if they typically equate the "indie" sound with acts under an independent record label. Answers varied on this topic.

Waymire typically thinks of indie sounding bands as those without labels, or operating their own label. Stolting does not believe that indie bands are always on independent labels, but she does believe that there are some independent record labels that still champion the indie genre. Flotlin believes that indie bands are

represented under independent labels and also prefers to work with these bands. He said, "Independent bands, especially those without labels, are a lot easier to book because it cuts out the middle man." Mars disagrees. She said, "It doesn't have anything to do with who they're playing under anymore...There's a lot of indie music under major record labels too, but they're not commercially successful, so they're still considered indie."

Interviewees were also asked to recommend record labels for upcoming indie bands. This is a list of their recommended labels, the number of times they were recommended, if they are independent, and any genres they specialize in:

- 4AD - Independent
- AVJ Records – (Urban)
- Big Machine Records – Independent (Country)
- Black River – Independent (Country)
- DFA Records - Independent (Dance & Electronic)
- Glassnote Records – Independent (Indie & Alternative)
- Matador Records (2) – Independent (Indie Rock)
- Merge Records— Independent (Indie Rock) (2)
- Mexican Summer under Kernado Records
- Sub Pop Records (2)
- Tooth & Nail Records
- XL Recordings – Independent

As you can see, a majority of the recommended labels are independent. You should research each label's list of clientele and determine if you consider your act similar or if you would like to achieve a similar level of fame as the clients. Stolting says that

“Bands should really pick the label based on how they feel about the people there and how they think they’ll be taken care of...There are tons of incredible independent labels, but it needs to fit your sound.”

Just as Flotlin mentioned his preference for working with indie bands that are not represented by a label, Stolting also supports another alternative. “For an indie act, I would suggest raising money on Kickstarter by doing something special, handmade and unique. Return to the original definition of indie—something that isn’t extremely produced and has value because it’s unique.”

Ultimately, it is up to the band to decide if it wants to be represented by a record label. Once you have reached a certain level of notoriety, multiple record labels will inevitably ask you to sign a contract. If this is the case, you have leverage to decide which label best suits your interest and long term goals.

Further Recommendations

To supplement the research of touring trends, interviewees were asked multiple questions on how indie acts can set themselves apart and gain notoriety when developing their careers.

When asked to provide any further recommendations that were not previously addressed, Waymire, Flotlin and Stolting addressed the point of when and why bands should get a manager.

Waymire said that bands should seek management or an agent once the product you are selling is ready for the masses and you

can’t handle the workload yourself. Flotlin said, “Bands that meet twice a month don’t need one. If you’re beginning to tour frequently, you’ll more than likely need one. I think that once the band is busy enough that one member is feeling swamped with requests and they are starting to make a little bit of money, a manager is probably a good idea.” Stolting also elaborates:

“At some point, you can’t do everything yourself if things are growing the way they should be. You’ve got to think in management terms. Take everything as far as you can before you add on a person, especially someone that will take a cut of your profit. I would want a band to completely understand the management side of things first. Every dollar you bring in should go right back into your art or be invested in the beginning. Giving 20 percent to a manager is a big deal in the beginning. The manager should be helping you add more money to the pot. Make sure the manager has a strong desire to work with your bands or has really good relationships and connections that you don’t have. Hold off as long as possible until it’s overwhelming.”

Finally, interviewees were also asked two key recommendation questions. They were first asked to list any tactics they have noticed that gain indie acts major or commercial success. They were also asked to give their most important piece of advice to offer an upcoming indie act. The list below includes numerous tactics of self-promotion, advertising and words of wisdom:

- Songs in television advertisements and shows
- Songs in movie soundtracks and previews
- Commercial radio exposure
- Spotify and turntable.fm, new ways to listen to music
- Where you license your music
- Tapping into the social/digital world (ex. Best Coast is very engaging on Twitter)
- Communicating with fans on a real level
- Giving yourself a defining personality (ex. Tyler the Creator has given himself a bad name, but it works for him)
- Sometimes free merchandise is helpful
- Touring frequently
- Don't act "too big for your bridges" when you're still young and growing
- Put out videos and put them on Facebook
- Do something on Kickstarter and deliver it in person (on your bike if you have to!)
- Be creative with everything you do
- Stick with your sound
- Do it because you love it and not because you want to make a living off of it. If you're in it for the money and the fame, you're screwed.
- Really watch how your audience is growing and reacting to you. If it's not, reassess and don't be afraid to change things up if you have to.
- Even if a photo, video, song tease—just make sure you're always finding a way to be unique.
- IT'S A BUSINESS. That doesn't mean you can't love your job and have fun doing it, but treat it as a career.

CONCLUSION

Indie is undoubtedly a hard term to pin down, but being labeled as an indie band should in no way hinder the progression of a prosperous career in the music industry. Through the exploration of touring trends among 15 uniquely successful indie bands paired with the helpful advice of music industry professionals, this thesis should provide the basis for a plan for upcoming indie bands to conquer the competitive market. No matter how competitive it may be in today's fast-paced society, your musical act is unique and you must promote it as such whether touring internationally or singing for the first time in front of your friends.

APPENDIX 1

BAND LIST*

1. **Animal Collective**: Baltimore, MD / Formed in 2000 (Last.fm—**451** events) 49,158,555 plays (890,701 listeners) / Genres: psychedelic, new weird America, electronic, alternative, indie pop, New Weird America. Neo-psychedelia, Experimental music / 9 studio albums / (Labels) Animal, Catsup Plate, St. Ives, Paw Tracks, Fat Cat, Domino Records (Independent) / not on tour / previous tour 5/13/11 – 7/15/11
2. **Dirty Projectors**: Brooklyn, NY / Formed in 2002 (Last.fm—**331** events) 6,501,297 plays (250,155 listeners) / Genres: experimental pop, American, avant-garde, new york, lo-fi, indie pop, experimental indie rock, math rock, afro beat, Afro progressive, New progressive, avant-garde / 10 albums / (Labels) Domino Records (Independent) / not on tour / previous tour 6/19/10 – 9/30/10
3. **Wavves**: San Diego, CA / Formed in 2008 (Last.fm—**340** events) 6,277,855 plays (209,823 listeners) / Genres: noise pop, noise, indie, experimental, punk, shitgaze, Noise Pop, Indie Rock, Surf Rock, Lo-Fi, Pop Punk, Experimental Rock / 3 albums / (Labels) Fat Possum Records (Independent) / on tour / current tour 9/11/11 – 1/23/12
4. **Warpaint**: Los Angeles, CA / Formed in 2004 (Last.fm—**299** events) 4,491,220 plays (188,372 listeners) / Genres: dream pop, psychedelic rock, alternative, indie rock, experimental, art rock, Indie rock, Dream pop / 1 album / (Labels) Manimal Vinyl, Rough Trade Records (Independent) / not on tour / previous tour 7/24/10 – 10/28/10
5. **Neon Indian**: Denton, TX / Formed in 2009 (Last.fm—**249** events) 4,872,081 plays (239,736 listeners) / Genres: chillwave, indie, experimental, indie pop, American, glo-fi / (www.neonindian.com) hypnagogic pop, glo-fi, chillwave , electronic / 2 albums / (Labels) Fader, Static Tongues, Arts & Crafts México, Lefse Records (Independent) / on tour / current tour 12/31/11 – 6/10/12
6. **Phantogram**: Saratoga Springs, NY / Formed in 2007 (Last.fm—**235** events) 2,354,022 plays (105,342 listeners) / Genres: trip-hop, psych-pop, alternative, electronica, indie pop, Electronic rock, Trip-hop, Indie pop / (Labels) Barsuk Records, BBE, Ghostly International, Sub-Bombin Records, Indica Records (Independent) / 1 album, 2 EPs / on tour / previous tour 5/15/11 – 8/4/11

7. **Sleigh Bells**: Brooklyn, NY / Formed in 2008 (Last.fm—**228** events) 6,395,655 plays (292,531 listeners) / Genres: indie, hip-hop, noise, electronic, dream crunk, noise pop, lo-fi, experimental, noise pop, power pop, dance-punk / 1 album / (Labels), N.E.E.T., Mom + Pop Records (Independent) / not on tour / previous 1/26/11 – 6/24/11
8. **Edward Sharpe & The Magnetic Zeros**: Los Angeles, CA / Formed in 2007 (Last.fm—**217** events) 7,522,538 plays (392,788 listeners) / Genres: indie-folk, alternative, American, indie rock, pop rock, Indie folk, alternative rock, Jam band / 2 albums / (Labels), Rough Trade Records, Community Music, Vagrant Records (Independent) / not on tour / previous tour 5/21/11 – 5/27/11
9. **Arcade Fire**: Montreal, Canada / Formed in 2003 (Last.fm—**193** events) 96,642,098 plays (1,657,410 listeners) / Genres: alternative rock, indie pop, art rock, baroque pop, experimental, Indie rock, baroque pop, art rock / (Labels) Sonovox, City Slang, Spunk, Mercury, Merge Records (Independent) / 3 albums / not on tour / previous tour 4/9/11 – 9/1/11
10. **Royal Bangs**: Knoxville, TN / Formed in 2005 (Last.fm—**181** events) 272,147 plays (22,769 listeners) / Genres: indie rock, indie, rock, math pop, math rock, Experimental Rock / (Labels) Audio Eagle Records, City Slang, Glassnote Music (Independent) / 3 albums / not on tour / previous 2/18/11 – 5/05/11
11. **Owen Pallett**: Toronto, Canada / Formed in 2005 (Last.fm—**176** events) 2,543,827 plays (77,793 listeners) / Genres: indie pop, baroque pop, experimental, folk, chamber pop, singer-songwriter, Indie pop, Baroque pop, Experimental music / 3 studio albums / (Labels) Blocks Recording Club, Tomlab, Domino Records (Independent) / not on tour / previous 2/6/10 – 5/11/10
12. **Foster the People**: Los Angeles, CA / Formed in 2009 (Last.fm—**152** events) 4,351,214 plays (234,510 listeners) / Genres: indie rock, indie pop, electronic, pop, rock, indietronica, indie dance, neo-psychedelia / (Labels) Columbia Records, Startime International (Independent) / on tour / previous tour 9/13/11 – 10/20/11, current tour 12/7/11 – 2/7/12
13. **Atlas Sound**: Atlanta, GA / Formed in 2008 (Bradford Cox of Deerhunter (Last.fm—**142** events) 6,773,294 plays (222,330 listeners) / Genres: indie, indie rock, dream pop, American, electronica, Experimental rock, ambient, punk, shoegaze, electronic, pop, psychedelic, noise rock / (Labels) HOSS Records, Rob's House Records, 4AD, K Records, Kranky Records (Independent) / 3 albums / on tour / current tour 12/14/ 11 – 2/19/12

- 14. Panda Bear:** Baltimore, MD / Formed in 1998 (Noah Lennox of Animal Collective) (Last.fm—**57** events) 8,572,304 plays (415,171 listeners) / new weird, America, indie rock, electronic, noise, ambient, Experimental, Psychedelic pop, Electronic, Ambient / 3 albums / (Labels) Paw Tracks, FatCat Records, Catsup Plate, St. Ives, UAAR, Soccer Star, Domino Records (Independent) / on tour / current tour 9/23/11 – 12/2/11
- 15. Jupiter One:** Brooklyn, NY / Formed in 2003 (Last.fm—**55** events) 418,475 plays (35,681 listeners) / Genres: alternative, indie, indie pop, indie rock, new wave, orchestral rock, power-pop, psychedelic, Indie rock, Synthpop, New Wave / 5 albums / (Labels) Cordless Recordings (Independent) / not on tour / previous tour 9/24/09 – 11/12/09 (Headliner w/ Regina Spektor)

***Note: The band information is extracted from Last.fm and the bands' individual web sites.**

APPENDIX 2

Results by State

Alabama (AL)—7

Bottletree, Birmingham (5)
Workplay Theater, Birmingham (2)

Arizona (AZ)—32

Club Congress, Tucson (6)
Rialto Theatre, Tucson (4)
Rhythm Room, Phoenix (4)
The Club House, Phoenix (3)
Crescent Ballroom, Phoenix (2)
The Trunk Space, Phoenix (2)
Solar Culture, Tucson (1)
Arizona Railway Museum, Chandler (1)
Comerica Theatre, Phoenix (1)
Dodge Theatre, Phoenix (1)
Marquee Theatre, Phoenix (1)
Sanctum, Phoenix (1)
The Compound Grill, Phoenix (1)
The Manor, Phoenix (1)
The Sail Inn, Tempe (1)
Venue of Scottsdale, Scottsdale (1)

California (CA)—334

LOS ANGELES/HOLLYWOOD

Amoeba Music (3)
ArcLight Cinema Dome (1)
Bardot (1)
Bootleg Theater (2)
Bordello (3)
BOXeigh (ArtPeace) (1)

Club Nokia (1)
Detroit Bar (7)
Eagle Rock Center (Eagle Rock Music Festival) (1)
Echo Curio (1)
Echoplex (Part Time Punks Fest, The Christmas Sweater Festival) (11)
El Rey Theatre, Los Angeles (7)
Gibson Amphitheatre (KROQ Almost Acoustic Christmas) (1)
Greek Theatre (1)
Henry Miller Library (1)
Hollywood Bowl (3)
Hollywood Palladium (1)
Hollywood Tower Hotel (1)
Jensen's Recreation Center (1)
Jimmy Kimmel Live (3)
Kerckhoff Grand Salon (1)
Knitting Factory (The Longhair Illuminati Arts & Music) (1)
La Cave (1)
Los Angeles State Historic Park (FYF Fest) (4)
Madame Wong's (1)
Mayan Theatre (1)
Mondrian Skybar (1)
Natural History Museum of Los Angeles (3)
Oak Canyon Ranch (Pacific Festival: OC) (1)
Origamia Vinyl (1)
Orpheum Theatre (1)
Paramount Studios (1)

Pitzer College (Kohoutek Music and Arts Festival) (1)
Regent Theatre (4)
Shrine Auditorium (2)
Siren Studios (1)
Space 15 Twenty (1)
Spaceland (10)
Staples Center (53rd Grammy Awards) (1)
Sunset Junction (Sunset Junction Festival) (2)
Tangier (Amnion) (1)
The Echo (Culture Collide Festival) (14)
The Galaxy Theater (1)
The Gig (1)
The Glass House (FYF Summer Night in Ponomo) (5)
The Hotel Café (2)
The Legendary Park Plaza Hotel (Masquerade: A Halloween Costume Ball) (1)
The Music Box (6)
The Smell (2)
The Standard (1)
Troubadour (17)
The Viper Room (1)
The Wiltern (5)
UCLA Hammer Museum (Also I Like to Rock), (2)
UCLA—Royce Hall (1)
Ukrainian Cultural Arts Center (1)
Under the Bridge (1)

Verizon Wireless Amphitheatre (KROQ
Weenie Roast) (1)
Walt Disney Concert Hall (1)

INDIO

Empire Polo Club/Grounds (Coachella) (13)

SACRAMENTO

Blue Lamp (1)
Harlow's (2)
The Library (1)
The D.A.M. House (1)
Sol Collective (1)

SAN DIEGO

Belly Up Tavern (2)
Birch North Park Theatre (1)
Che Café (2)
Epicentre (1)
House of Blues (2)
Museum of Contemporary Art (1)
Oceanside Pier Plaza Amphitheatre (FM
94/9's Independence Jam) (1)
Rimac Arena (1)
San Diego Open Air Theatre (1)
Soda Bar (1)
Soma (2)
Tailgate Park (San Diego Street Scene) (1)
The Casbah (10)

SAN FRANCISCO

Amoeba Records (4)
Bimbo's 365 Club (3)

Bottom of the Hill (4)
Café du Nord (1)
Golden Gate Park (Outside Lands Music &
Arts Festival) (4)
KFOG Studios (1)
Mezzanine (13)
North beach (All Shook Down Music
Festival) (1)
Rickshaw Stop (9)
Shoreline Amphitheatre (25th Annual Bridge
School Benefit) (4)
Slim's (2)
Sundance Kabuki Cinemas (1)
The Fillmore (8)
The Fox Theater (7)
The Great American Music Hall (Noise Pop!)
(8)
The Knockout (2)
The Independent (12)
The New Parish (1)
The Phoenix Theater (1)
The Regency Ballroom (1)
The Warfield (1)
Treasure Island (Treasure Island Music
Festival) (3)
UC Berkeley—Greek Theatre (3)

SANTA CRUZ

Lobero Theatre (1)
The Catalyst (1)
The Crepe Place, Santa Cruz (2)
The Rio Theatre (1)

OTHER CA AREAS

Abbot Kinney (Abbot Kinney Festival),
Venice (1)
The Grove of Anaheim, Anaheim (1)
Detroit Bar, Costa Mesa (4)
Downtown Brewing Co., San Luis Obispo (2)
Downtown Pasadena (Make Music
Pasadena), Pasadena (1)
Henry Miller Library, Big Sur (4)
Howie & Son's Pizza, Visalia (3)
Humboldt State, Arcata (1)
Joshua Tree Lake Campgrounds (Joshua
Tree Lake Music Festival), Joshua Tree (1)
Mateel Community Center, Redway (2)
Mercury Lounge, Goleta (1)
Mesa, Costa Mesa (1)
Middle Harbor (Railroad Revival), Oakland
(1)
Pappy & Harriet's (Clean Air Clear Stars
Festival, Manimal Festival), Pioneertown (2)
Plumas-Sierra Country Fairgrounds (High
Sierra Music Festival), Quincy (1)
Ports O'Call Village (Railroad Revival), San
Pedro (1)
Rose Bowl (LA Street Food Fest), Pasadena
(1)
Sonoma County Fairgrounds (Harmony
Festival), Santa Rosa (1)
Stage 29, Warner Bros. Studios, Burbank
The Cellar Door, Visalia (3)
The Historic Brookdale Lodge, Brookdale (2)
The Village at Mammoth, Mammoth Lakes
(1)

Colorado (CO)—32

Larimer Lounge, Denver (6)
 Bluebird Theater, Denver (5)
 Fox Theater, Boulder (3)
 Hi-Dive, Denver (3)
 Ogden Theater, Denver (3)
 The Boulder Theatre, Boulder (2)
 Red Rocks Amphitheatre, Denver (2)
 Westword Music Showcase, Denver (2)
 1STBANK Center, Denver (1)
 Belly Up Aspen, Aspen (1)
 Cervantes Masterpiece Ballroom, Denver (1)
 Marquies Theater, Denver (1)
 Nottingham Park (The Snowball Festival), Avon (1)
 The Walnut Room, Denver (1)

Connecticut (CT)—7

Comcast Theatre, Hartford (B.O.M.B. Fest) (2)
 Wesleyan University, Middletown (B.O.M.B. Fest, Spring Fling) (2)
 Connecticut College, New London (1)
 The Mill, Trinity College, Hartford (1)
 Wasdworth Atheneum, Hartford (1)

Florida (FL)—42

Club Downunder, Tallahassee (5)
 The Beacham, Orlando (3)
 BackBooth, Orlando (2)
 The Crowbar, Tampa (2)
 (DeLuna Fest) Pensacola Beach (2)
 Firestone Live/ Club Firestone, Orlando (2)

Grand Central, Miami (2)
 House of Blues, Orlando (2)
 Jackie Gleason Theater, Miami (2)
 State Theatre, St. Petersburg (2)
 Culture Room, Ft. Lauderdale (1)
 Czar Bar, Tampa (1)
 Electric Pickle (1)
 Hard Rock Live, Orlando (1)
 Jack Rabbits, Jacksonville (1)
 Neon Liger, Gainesville (1)
 New World Brewery, Tampa (1)
 Paris Theatre, Miami (1)
 Respectables, West Palm Beach (1)
 Revolution, Ft. Lauderdale (1)
 The Ritz Ybor, Tampa (1)
 The Sociala, Orlando (1)
 (Sunfest), West Palm Beach (1)
 tsi, Jacksonville (1)

Georgia (GA)—54

40 Watt, Athens (11)
 The Earl, Atlanta (10)
 The Drunken Unicorn, Atlanta (9)
 Masquerade, Atlanta (6)
 Variety Playhouse, Atlanta (4)
 Verizon Wireless Amphitheatre, Atlanta (3)
 Tabernacle, Atlanta (2)
 Ambient Plus Studio, Atlanta (1)
 Cameli's Pizza, Atlanta (1)
 Center Stage, Atlanta (1)
 Criminal Records, Atlanta (1)
 King Plow Theatre, Atlanta (1)
 Plaza Theater, Atlanta (1)
 The Fox Theatre, Atlanta (1)

Trustees Theater, Savannah (1)
 Vinyl, Atlanta (1)

Hawaii (HI)—2

Hallowbaloo Music + Arts Festival, Honolulu (2)

Idaho (ID)—4

The Reef, Boise (2)
 Neurolux, Boise (1)
 SUB Ballroom, Moscot (1)

Illinois (IL)—102**CHICAGO**

Beat Kitchen (1)
 Bottom Lounge (3)
 Chicago Theatre (1)
 Chopin Theatre (1)
 Congress Theater (2)
 Cubby Bear (2)
 Division & Damen (Do-Division Street Fest) (2)
 Double Door (1)
 Empty Bottle (6)
 Grant Park, Lollapalooza (10)
 Hard Rock Hotel (2)
 House of Blues (1)
 Lakeside (1)
 Lincoln Hall (13)
 Logan Square Auditorium (5)
 Metro (8)
 Millenium Park (Downtown Sound) (1)
 Milwaukee Avenue (Wicker Park Fest) (1)
 Music Box Theatre (1)

Permanent Records (1)
Riviera Theater (1)
Ronny's (1)
Schubas Tavern (Tomorrow Never Knows)
(6)
Sonotheque (1)
Subterranean (5)
The Hideout (1)
UIC Pavilion (3)
Union Park (Pitchfork Music Festival,
Northcoast Music Festival) (9)
Vic Theatre (3)

OTHER IL AREAS

Canopy Club, Urbana (2)
Grinnell College, Grinnell (1)

Kentucky (KY)—20

Southgate House, Newport (4)
The Dame, Lexington (1)
Zanzabar, Louisville (4)
Waterfront Park, Louisville (1)
Vernon Lanes, Louisville (1)
Coyote's, Louisville (1)
Skull Alley, Louisville (4)
Ear X-Tracy, Louisville (1)
The Belvedere (The Forecastle Festival),
Louisville (1)
W.L. Lyons Brown Theatre, Louisville (1)
Buster's (Boomslang), Lexington (1)

Louisiana (LA)—20

The Spanish Room, Baton Rouge (5)
House of Blues, New Orleans (3)

Huckleberry's Pizza Parlor, Rock Island (1)
Pygmalion Music Festival, Urbana (3)
Rhino's, Bloomington (1)
University of Illinois, Urbana (1)

Indiana (IN)—12

Radio Radio, Indianapolis (4)
The Vogue, Indianapolis (2)
Buskirk-Chumley Theatre, Bloomington (1)
Murat Theater, Indianapolis (1)
Taylor University, Upland (1)
The Bishop, Bloomington (1)
The Brass Rail, Fort Wayne (1)
The Lawn at White River State Park,
Indianapolis (1)

Republic, New Orleans (3)
Chelsea's, Baton Rouge (1)
New Orleans Fairgrounds (New Orleans Jazz
& Heritage Festival), New Orleans (1)
Nitetown, Lafayette (1)
One Eyed Jacks, New Orleans (2)
The Collective, Shreveport (1)
The Howlin Wolf, New Orleans (1)
Varsity Theatre, Baton Rouge (1)
Woldenberg Park (Railroad Revival), New
Orleans (1)

Maine (ME)—5

Bates College, Lewiston (1)
Bowdoin College, Brunswick (1)
Buoy, Kittery (1)

Iowa (IA)—9

Blue Mouse Tap House, Iowa City (2)
Grinnell College, Grinnell (2)
The Picador, Iowa City (2)
Western Gateway Park (80/35), Des Moines
(2)
Iowa State University (KURE Fest), Ames (1)
Union Bar, Iowa City (1)

Kansas (KS)—7

The Granada, Lawrence (2)
Jackpot Saloon, Lawrence (2)
Bottleneck, Lawrence (1)
Memorial Hall, Wichita (1)
The Midland by AMC, Kansas City (1)

On the Bangor Waterfront (The Kahbang
Music and Arts Festival), Bangor (1)
Space, Portland (1)

Maryland (MD)—25

Ottobar, Baltimore (12)
Merriweather Post Pavilion (Virgin Mobile
FreeFest), Columbia (5)
Metro Gallery, Baltimore (2)
Bourbon Street, Baltimore (1)
Floristree, Baltimore (1)
Recher Theater, Baltimore (1)
Sonar, Baltimore (1)
UMBC, Baltimore (1)
Zodiac, Baltimore (1)

Massachusetts (MA)—70**BOSTON**

Agganis Arena (1)
Avalon (2)
Bank of America Pavilion (1)
Brandeis University (3)
Brighton Music Hall (3)
Great Scott (9)
House of Blues (7)
Institute of Contemporary Art (1)
Museum of Fine Arts (2)
Northeastern University (1)
Orpheum Theatre (2)
Paradise Rock Club (11)
Power Station at 540 Harrison Ave (1)
Royale Boston (3)
Somerville Theatre (1)
The Brattle Theatre (2)
The Middle East Downstairs (4)
The Middle East Upstairs (2)
T.T. The Bear's Place (4)
W Hotel (1)
Wilbur Theatre (2)

OTHER MA AREAS

Cape Cinema, Dennis (1)
Hampshire College, Amherst (3)
Iron Horse Music Hall, Northampton (2)
Pearl Street, Northampton (5)
Smith College, Northampton (1)
The Grind at Clark University, Worcester (1)

Michigan (MI)—27

Magic Stick, Detroit (10)
Blind Pig, Ann Arbor (4)
Majestic Café/Theatre, Detroit (2)
Calvin College, Grand Rapids (1)
Double JJ Ranch (Electric Forest Festival),
Rothbury (1)
Royal Oak Music Theatre, Detroit (1)
Saint Andrews Hall, Detroit (1)
The B-Side, Detroit (1)
The Croffot, Detroit (1)
The Intersection, Grand Rapids (1)
The Shelter, Detroit (1)
The Temple Club, Lansing (1)
Upfront & Company, Marquette (1)

Minnesota (MN)—34

First Avenue, Minneapolis (10)
7th Street Entry, Minneapolis (8)
Varsity Theater, Minneapolis (4)
Cedar Cultural Center, Minneapolis (2)
Fine Line Music Café (2)
Triple Rock Social Club, Minneapolis (2)
Roy Wilkins Auditorium, St. Paul (1)
Station 4, St. Paul (1)
Target Center (KDWB's Jingle Ball) (1)
The Cabooze, Minneapolis (1)
The Southern Theater (Strings Theory Music
Festival), Minneapolis (1)
The Whole, Minneapolis (1)
Walker Art Center, Minneapolis (1)

Mississippi (MS)—4

Proud Larry's, Oxford (2)
The Library, Oxford (1)
The Lyric (1)

Missouri (MO)—31

Beamount Club, Kansas City (2)
Crossroads KC, Kansas City (1)
Record Bar, Kansas City (3)
Scottrade Center, St. Louis (1)
Starlight Theatre, Kansas City (2)
The Biliken Club, St. Louis (3)
The Blue Note, Columbia (2)
The Firebird, St. Louis (3)
The Gargoyle, St. Louis (3)
The Luminary Center for the Arts, St. Louis
(1)
The Midland by AMC, Kansas City (1)
The Old Rock House, St. Louis (1)
The Outland, Springfield (1)
The Pageant, St. Louis (2)
The Riot Room, Kansas City (1)
Truman State University, Kirksville (1)
Uptown Theater, Kansas City (1)
Vintage Vinyl, St. Louis (1)
Washington University, St. Louis
(1)

Montana (MT)—1

The Other Side, Missoula

Nebraska (NE)—1

Sokoi Auditorium, Omaha

Nevada (NV)—9

Crown Theater, Las Vegas (1)
Harrah's, Lake Tahoe (1)
House of Blues, Las Vegas (2)
The Boulevard Pool, Las Vegas (1)
The Cosmopolitan of Las Vegas (Boulevard Pool), Las Vegas (1)
Hard Rock Hotel & Casino—The Joint, Las Vegas (1)
Pearl Concert Theatre, Las Vegas (2)

New Jersey (NJ)—17

Liberty State Park (All Points West), Jersey City (1)
Maxwell's, Hoboken (6)
Meat Locker, Montclair (1)
Monmouth University, West Long Branch (1)
Ramapo College of New Jersey, Mahwah (1)
Rutgers University, New Brunswick (1)
Terrace F. Club, Princeton (2)
The Stone Pony, Ashbury Park (1)
Tower Club, Princeton (1)
Wellmont Theatre, Montclair (2)

New Mexico (NM)—6

Corazon, Santa Fe (1)
Launchpad, Albuquerque (1)
Santa Fe Brewing Company, Santa Fe (1)
Santa Fe Convention Center, Santa Fe (1)
Santa Fe Sol, Santa Fe (1)
Sunshine Theater, Albuquerque (1)

New York (NY)—257

NEW YORK CITY

330 West Street (Skins Warehouse Party) (1)
88 Palace (Noise Problem Showcase) (1)
Ace Hotel (1)
American Museum of Natural History (1)
Bowery Ballroom (Our Concert Could Be Your Life) (18)
Cake Shop (3)
Cameo Gallery (Bleepybloopfest) (1)
Carnegie Hall (Welcome to Dreamland) (1)
Central Park (1)
CMJ Music Marathon (6)
East River Amphitheater (1)
Ed Sullivan Theater (1)
Governors Island (The Governors Ball Music Festival, HARD NYC) (6)
Guggenheim Museum (1)
Hammerstein Ballroom (1)
Highline Ballroom (High Line Festival) (1)
Hofstra University (1)
Housing Works Bookstore Café (1)
Irving Plaza (High Line Festival) (2)
Judson Memorial Church (5)
Kimmel Center (1)
Kusthers Country Club (ATP New York) (1)
(le) Poisson Rouge (4)
Less Artists More Condos (1)
Madison Square Garden (6)
Mercury Lounge (18)
Milk Studios (The Creators Project Launch) (2)
MoMa PS2 (1)

NYU Kimmel Center (2)
Other Music (3)
Pianos (1)
Radio City Music Hall (Dark Was The Night Live) (3)
Randall's Island (1)
Rockwood Music Hall (1)
Santos Party House (5)
South Street Seaport (3)
Terminal 5 (6)
The Allen Room (1)
The Delancey (1)
The Fader Fort (CMJ Fader Fort) (1)
The Living Room (1)
The Middle East Upstairs (1)
The Studio at Webster Hall (4)
The Underground Lounge (1)
Tonic (1)
Under 100 (1)
United Palace Theatre (1)
Urban Outfitters (soho) (1)
Visual Arts Theatre (2)
Webster Hall (13)
Whitney Museum of American Art (2)
World Financial Center Winter (Bang on a Can NYC Marathon) (1)

BROOKLYN

Brooklyn Academy of Music (1)
Brooklyn Bowl (7)
Brooklyn Masonic Temple (2)
Club Europa (1)
Coco 66 (1)
DUMBO (The Creators Project) (1)

Glasslands Gallery (2)
 Knitting Factory (7)
 Market Hotel (8)
 McCarren Park (3)
 Music Hall of Williamsburg (20)
 Northside Festival (1)
 Pratt Institute (1)
 Prospect Park (4)
 Public Assembly (Communion NYC) (3)
 Ridgewood Masonic Temple (1)
 Root Brooklyn (1)
 St. Cecilia's Roman Catholic Church (1)
 Sound Fix Records (1)
 Southpaw (1)
 Syrup Room (1)
 The Bell House (2)
 The Old American Can Factory (Brooklyn Electronic Music Festival) (1)
 The Shank (1)
 Williamsburg Waterfront (1)
 Union Hall (2)

BUFFALO

Albright Knox Turkey Art (Rockin at the Knox) (1)
 Big Orbit's Soundlab (4)
 Lafayette Square (1)
 Mohawk Place (3)
 Town Ballroom (3)
 Traif Music Hall (1)

OTHER NY AREAS

Bug Jar, Rochester (3)
 Calvin Theatre, Northampton (1)

Hamilton College, Clinton (1)
 Hunter Mountain (Mountain Jam), Hunter (1)
 Kutschers Country Club (ATP New York), Monticello (1)
 Indian Lookout Country Club (Camp Bisco), Mariaville (2)
 323 Wall Street, Kingston (1)
 Ithaca College, Ithaca (2)
 Northern Lights, Clifton Park (3)
 Revolution Hall, Troy (1)
 Skidmore College, Saratoga Springs (1)
 Spark Contemporary Art Space, Syracuse (1)
 Syracuse University, Syracuse (1)
 Valentine's, Albany (2)
 Vassar College, Poughkeepsie (1)

NORTH CAROLINA (NC)—47

Local 506, Chapel Hill (10)
 Cat's Cradle, Carrboro (8)
 The Orange Peel, Asheville (4)
 Hopscotch Music Festival, Raleigh (4)
 Thomas Wolfe Auditorium (MoogFest), Asheville (3)
 Duke University, Durham (2)
 Players, Chapel Hill (2)
 Amo's Southend, Charlotte (1)
 Artistika, Greensboro (1)
 Asheville Civic Center (MoogFest) (1)
 Black Cat Burrito, Boone (1)
 Carborro Town Commons, Chapel Hill (1)
 Dixie's Tavern (1)
 Greensboro Coliseum, Greensboro (1)
 Guilford College, Greensboro (1)

Kings Barcade, Raleigh (1)
 Progress Energy Center, Raleigh (1)
 The Grey Eagle, Asheville (1)
 The Milestone, Charlotte (1)
 The Soapbox, Wilmington (1)

NORTH DAKOTA (ND)—2

The Aquarium, Fargo (2)

OHIO (OH)—58

Andyman's Treehouse, Columbus (1)
 Bar of Modern Art, Columbus (2)
 Beachland Ballroom and Tavern, Cleveland (5)
 Casa Nueva, Athens (1)
 Dionysus Club, Cleveland (1)
 EJ Thomas Hall, Cleveland (1)
 Fountain Square, Cincinnati (3)
 Grog Shop, Cleveland (9)
 Horn Gallery, Kenyon College, Gambier (1)
 House of Blues, Cleveland (1)
 Kent Stage (Kent State Folk Festival), Cleveland (1)
 Lifestyle Communities Pavilion (Dave & Jimmy's Jingle Ball), Columbus (1)
 Memorial Hall (MusicNOW Festival). Cincinnati (2)
 Musica, Cleveland (2)
 Music Saves, Cleveland (2)
 Newport Music Hall, Columbus (3)
 Northside Tavern, Cincinnati (1)
 Outland Live, Columbus (2)
 Peabody's Downunder, Cleveland (1)
 Publico, Cincinnati (1)

Skully's, Columbus (5)
 Southgate House, Cincinnati (1)
 The 20th Century Theatre, Cincinnati (1)
 The Horn, Gambier (1)
 The Basement, Columbus (2)
 The Spot at Case Western Reserve,
 Cleveland (1)
 The Summit, Columbus (3)
 Wexner Center for the Arts, Columbus (4)

OKLAHOMA (OK)—6

Bricktown Ballroom, Oklahoma City (1)
 Cain's Ballroom, Tulsa (2)
 Downtown Norman, Norman (1)
 Opolis, Norman (1)
 The Conservatory, Oklahoma City (1)

OREGON (OR)—58

Aladdin Theater, Portland (4)
 Backspace, Portland (1)
 Berbati's Pan, Portland (1)
 Crystal Ballroom, Portland (2)
 Disjecta, Portland (1)
 Doug Fir, Portland (6)
 Hawthorne Theatre, Portland (1)
 Holocene, Portland (7)
 McMenim's Crystal Ballroom, Portland (1)
 Memorial Coliseum, Portland (1)
 Mississippi Studios, Portland (2)
 Music Millenium, Portland (2)
 Oregon State University, Corvallis (1)
 Reed College, Portland (1)
 Roseland Theater, Portland (7)
 Satyricon (Music Fest NW), Portland (5)

University of Oregon (Willamette Valley
 Music Fest), Eugene (1)
 Valentine's, Portland (1)
 Wonder Ballroom, Portland (9)
 WOW Hall, Eugene (4)

PENNSYLVANIA (PA)—73

PHILADELPHIA

First Unitarian Church (8)
 Johnny Brenda's (7)
 Trocadero Theatre (6)
 Starlight Ballroom (5)
 Haverford College (3)
 Theatre of the Living Arts (3)
 Electric Factory (2)
 F.D.R. Park (POPPED! Music Festival) (2)
 The Barbary (2)
 Voyeur (2)
 Union Transfer (2)
 Andy Warhol Museum (1)
 ATM House (1)
 Bamboo Bar (1)
 Great Plaza at Penn's Landing (Guided By
 Voices) (1)
 International House (1)
 Kunf Fu Necktie (1)
 Merriam Theater (1)
 Philadelphia Cruise Terminal (1)
 The Mann Center for the Performing Arts
 (1)
 The Marvelous Records (1)
 Tower Theatre (1)
 World Café Live (1)
 Wiggins Park (XpoNential Music Festival) (1)

PITTSBURGH

Brillobox (4)
 Mr. Small's Theater (4)
 Braddock Carnegie Library (1)
 Carnegie Library of Homestead (1)
 Garfield Artworks (1)
 Rex Theatre (1)

OTHER PA AREAS

Olde Clue at Swarthmore College,
 Swarthmore (3)
 Carnegie Mellon University (1)
 Crocodile Rock, Allentown (1)
 Dickinson College, Calisle (1)

RHODE ISLAND (RI)—6

AS220 (AS220's Foo Fest), Providence (1)
 Fort Adams State Park (Newport Folk
 Festival), Newport (1)
 Jerky's Live Music Hall, Providence (1)
 Met Café, Providence (1)
 Providence College, Providence (1)
 The Met, Pawtucket (1)

SOUTH CAROLINA (SC)—2

House of Blues, Myrtle Beach (1)
 Music Farm, Charleston (1)

TENNESSEE (TN)—51

3rd & Lindsley, Nashville (1)
 Barley's Taproom, Knoxville (1)
 Bijou Theater, Knoxville (4)
 Cannery Ballroom, Nashville (2)
 Catalyst, Knoxville (1)

Exit/In (Next Big Nashville Festival), Nashville (4)
 Great Stage Park (Bonnaroo), Manchester (8)
 Grimley's New & Preloved Music, Nashville (1)
 Hi Tone, Memphis (6)
 Mercy Lounge, Nashville (4)
 Minglewood Hall, Memphis (1)
 Orpheum Theatre, Memphis (1)
 Pilot Light, Knoxville (6)
 Ryman Auditorium, Nashville (3)
 Soundland/Next Big Nashville, Nashville (2)
 Tennessee Theatre, Knoxville (1)
 The Basement, Nashville (1)
 The End, Nashville (3)
 Vanderbilt University (Rites of Spring), Nashville (1)
 World Grotto (now Latitude 35), Knoxville (1)

TEXAS (TX)—159

AUSTIN

Antone's (2)
 Auditorium Shores (Fun Fun Fun Fest) (1)
 Austin Convention Center (South by Southwest) (7)
 Beauty Bar (1)
 Cedar Street Courtyard (2)
 Cheers Shot Bar (2)
 Club 1808 (1)
 Club DeVille (1)
 Club Prague (1)
 East Side Drive In (Austin Psych Fest) (2)

Emo's (19)
 End of an Ear (1)
 Flamingo Cantina (2)
 French Legation Museum (1)
 La Zona Rosa (6)
 Maggie Mae's (1)
 Mexican American Cultural Center (Austin Carniville) (2)
 Mohawk (Psych Fest) (6)
 Ms. Bea's (3)
 MWTX Lot (2)
 Red 7 (3)
 Stubb's Bar-B-Q (3)
 The Backyard (1)
 The Beast House (1)
 The Compound (1)
 The Independent (1)
 The Moody Theater (1)
 The Music Gym (Columbus Discount & Oya Festival) (1)
 The Parish (2)
 The Peacock (2)
 The Scoot Inn (1)
 Urban Outfitters (1)
 Victory Grill (1)
 Volume Night Club (1)
 Waterloo Park (Fun Fun Fun Fest, Mess With Texas) (5)
 Zilker Park (Austin City Limits) (6)

DALLAS

Gexa Energy Pavilion (1)
 Granada Theater (11)
 House of Blues (4)

Main Street Garden Park (Homegrown Music and Art Festival) (1)
 Palladium Ballroom (2)
 Pastime Tavern (1)
 Superpages.com Center (1)
 The Cavern (1)
 The Loft (5)
 The Lounge on Elm St. (1)
 The Poor House (1)
 Trees (1)

HOUSTON

Argentum (1)
 Cynthia Woods Mitchell Pavilion (1)
 Eleanor Tinsley Park (Free Press Summer Fest) (1)
 Fitzgerald's (5)
 GroundHall (1)
 House of Blues (1)
 Orange Show Center for Visionary Art (1)
 Verizon Wireless Theater (1)
 Walter's on Washington (2)
 Warehouse Live (3)

OTHER TX AREAS

715 Panhandle, Denton (1)
 Ballroom Marfa, Marfa (1)
 Bash Riprocks, Lubbock (1)
 Club 101, El Paso (1)
 Garage Tequila Bar, El Paso (1)
 Hailey's Club (3)
 Josabi's Warehouse (The Rock Show), Helotes (1)
 Modern Art Museum, Fort Worth (1)

NX35 Music Conferette, Denton (2)
Rubber Gloves, Denton (2)
The Lowbrow Palace (1)
Verizon Theatre, Grand Prairie (1)
White Rabbit, San Antonio (1)

UTAH (UT)—26

Urban Lounge, Salt Lake City (8)
Kilby Court, Salt Lake City (8)
In the Venue, Salt Lake City (4)
Farmer's Market @ Pioneer Park, Salt Lake City (2)
Graywhale CD Exchange (1)
The Rail Event Center, Salt Lake City (1)
UCCU Center, Orem (1)
Waterfall Amphitheater, Lehi (1)

VERMONT (VT)—11

Higher Ground, South Burlington (4)
Bennington College, Bennington (2)
Club Metronome, Burlington (2)
250 Main St., Burlington (1)
Memorial Auditorium, Burlington (1)
The Monkey House, Winooski (1)

VIRGINIA (VA)—20

IOTA Club & café, Arlington (5)
The National, Richmond (4)
Charlottesville Pavilion, Charlottesville (2)
The Jefferson Theater, Charlottesville (2)
Clementine's Café, Harrisonburg (1)
Satellite Ballroom, Charlottesville (1)

Ted Constant Convocation Center (96X Winter Meltdown) (1)
The Blue Nile, Harrisonburg (1)
The Boot, Virginia Beach (1)
The Triple, Richmond (1)
Twisted Branch Tea Bazaar, Charlottesville (1)

WASHINGTON (WA)—56

SEATTLE

Neumos (12)
Seattle Center (Bumbershoot) (4)
The Crocodile (4)
Showbox at the Market (3)
Chop Suey (2)
Key Arena (The End Deck the Hall Ball) (2)
Skylark Café (2)
Nectar Lounge (2)
The High Dive (2)
The Vera Project (2)
Seattle University (1)
Cha Cha Lounge (1)
Showbox SoDo (1)
The Egyptian Theatre (1)
The Funhouse (1)
The Paradox (1)
The Paramount Theatre (1)
University of Washington HUB (1)
WaMu Theater (The End Deck the Hall Ball) (1)

OTHER WA AREAS

Bell Tower, Pullman (1)
Gorge Amphitheatre (Sasquatch! Music Festival), George (10)
The Big Room, Olympia (1)

WASHINGTON, D.C.—48

9:30 Club (15)
Black Cat (15)
Rock and Roll Hotel (9)
DC9 (6)
AFI Silver Theatre and Cultural Center (1)
Jammin Java (1)
Theatre of the Living Arts (1)
The Red Palace (1)

WISCONSIN (WI)—21

High Noon Saloon, Madison (5)
Turner Hall Ballroom, Milwaukee (4)
Overture Center for the Arts (Forward Music Fest), Madison (2)
Pabst Theater, Milwaukee (2)
Mad Planet, Milwaukee (1)
Majestic Theatre, Madison (1)
Orpheum Theatre, Madison (1)
Project Lounge, Madison (1)
Riverside Theater, Milwaukee (1)
Summerfest Grounds (Summerfest), Milwaukee (1)
The Encore, Stevens Point (1)
The Sett at University of Wisconsin (Litfest Concert), Madison (1)

RESULTS BY COUNTRY (OTHER THAN US)

AFGHANISTAN—(1)

Case Western Reserve University, Clev (1)

ARGENTINA—2

LA Trastienda Club, Buenos Aires (1)

Anfiteatro de Puerto (Movistar Free Music),
Buenos Aires (1)

AUSTRALIA—93

ADELAIDE

Fowlers Live (St. Jerome's Laneway Festival)
(1)

Jive (1)

Rocket Bar (1)

Royal Adelaide Showgrounds (Big Day Out)
(3)

The Governor Hindmarsh Hotel (1)

BRISBANE

Alexandria Street (St. Jerome's Laneway
Festival) (1)

Barsoma (1)

Brisbane Powerhouse (No Years at New
Farm) (1)

Old Museum (Studio) (1)

Queensland Performing Arts Centre (1)

Riverstage (Sunset Sounds) (1)

The Hi-Fi (1)

The Tivoli (1)

The Zoo (2)

MELBOURNE

Churchill Island (Pyramid Rock) (1)

Corner Hotel (5)

Flemington Racecourse (Big Day Out) (3)

Forum Theatre (4)

Footscray Community Arts Centre (St.

Jerome's Laneway Festival) (1)

HiFi Bar and Ballroom (3)

Palais Theatre (1)

Prince Bandroom (2)

Meredith Supernatural Amphitheatre (1)

(Meredith Music Festival, Golden Plains) (3)

Northcote Social Club (4)

Revolver Upstairs (1)

Rooftop, Curtin House (1)

St. Kilda Beach (Sandcastles Festival) (1)

The Thornbury Theatre (1)

The Toff in Town (1)

SYDNEY

Black and Blue Gallery, Redfern (1)

Emmore Theatre (1)

Entertainment Quarter, Moore Park (Days
Like This!) (1)

Manning Bar, University of Sydney (2)

Newtown RSL (1)

Opera House (3)

Sydney College of the Arts (St. Jerome's
Laneway Festival) (1)

Sydney Festival Spiegeltent (3)

Sydney Showground (3)

The Domain (Field Day) (2)

The Factory Theatre (1)

The Forum (2)

The Metro Theatre (3)

The Oxford Art Factory (2)

PERTH

Club Capitol (1)

Festival Gardens (1)

Perth Convention Centre (1)

Perth Cultural Centre (St. Jerome's Laneway
Festival) (1)

The Esplanade (On the Brightside) (1)

Rosemount Hotel (1)

The Bakery (1)

The Esplanade (On the Brightside) (1)

OTHER AUS AREAS

Claremont Showgrounds (Big Day Out) (2)

Fly by Fly Night Club (1)

Gold Coast Parklands (Big Day Out) (2)

Lorne Falls Festival Site (The Fall Music &
Arts Festival) (1)

Marion Bay (The Fall Music & Arts Festival)
(1)

Sir Stewart Bovell Park (Southbound),
Busselton (1)

Woodfordia (Splendour in the Grass),
Woodford (2)

AUSTRIA—14

Arena (Maximum Black Festival), Vienna (3)

Arena DreiRaum, Vienna (1)

B72, Vienna (1)
 Festivalgelände, Wiesen (1)
 Gasometer, Vienna (2)
 Green Park, FM4 Frequency Festival, St.
 Pollten (1)
 Halle 1 (Donaufestival), Krens an der Dona
 (1)
 Messegelände (Donaufestival), Krems (1)
 Postgarage, Graz (1)
 Szene, Vienna (1)
 WUK, Vienna (1)

BELGIUM—39

Botanique, Brussels (8)
 Ancienne Belgirque, Brussels (5)
 Cirque Royal / Koninklijk Circus (Les Nuits
 Botanique), Brussels (4)
 De Kreun (Sonic City), Kortrijk (3)
 Recyclart (Holidays, Kraak Festival), Brussels
 (3)
 Rock Werchter, Werchter (3)
 Muziekcentrum TRIX, Antwerp (2)
 STUK, Leuven (2)
 Charlatan, Ghent (1)
 JJ Records, Leuven (1)
 KC Belgie (Open Circuit) (1)
 Kiewit (Pukkelpop), Hasselt (1)
 La Plaine de La Machine a Feu (Dour
 Festival), Dour (1)
 Lille Vega (1)
 Novyln, Antwerp (1)
 Rock Herk, Herk-de-Stad (1)
 Vorst Nationaal / Forest National, Brussels
 (1)

BRAZIL—6

Beco 203, Sao Paulo (1)
 Circo Voador, Rio de Janeiro (1)
 Clash Club, Sao Paulo (1)
 Martin Cerere (15 Goiania Noise Festival),
 Goiania (1)
 Teatro Odisseia, Rio de Janeiro (1)
 Villa dos Galpoes (Festival Planeta Terra),
 Sao Paulo (1)

CANADA—193

CALGARY

HiFi Club (1)
 Hall (1)
 Knox United Church (1)
 MacEwan Hall (2)
 The Republik (2)
 Stampede Corral (1)

MONTREAL

Il Motore (3)
 1619 William St. (2)
 Casa Del Popolo (4)
 CEPsum (1)
 Club Lambi (1)
 Club soda (12eme MEG Montreal Festival)
 (1)
 Downtown Montreal (POP Montreal
 International) (2)
 Friendship Cove (1)
 La Sala Rossa (6)
 Le Belmont (1)
 Le Cabaret du Mile End (1)
 Le National (5)

Main Hall (1)
 Maison des Arts (1)
 Metropolis (POP Montreal) (4)
 Parc Jean Drapeau (Osheaga: Festival
 Musique et Arts) (3)
 Petit Campus (1)
 Place des Festivals (POP Montreal) (1)
 Place Longueuil (1)
 Salle Wilfrid-Pelletier (POP Montreal) (1)
 Societe des arts technologiques (1)
 Theatre Plaza (1)

OTTAWA

Barrymore's Music Hall (1)
 Byward Market (Ottawa Bluesfest) (1)
 Café Dekcuf (1)
 Confederation Park (TD Ottawa
 International Jazz Fest) (1)
 LeBreton Flats (Cisco Ottawa Bluesfest) (4)
 The Bronson Centre (1)
 Zaphod Beeblebrox (1)

TORONTO

Air Canada Centre (Juno Awards) (1)
 Canadian Music Fest (1)
 Cobra Nightclub (1)
 El Mocambo (4)
 Downtown Toronto (North by Northeast)
 (3)
 Historic Fort York (Rogers Picnic) (1)
 Horseshoe Tavern (NXNE Showcase) (3)
 Lee's Palace (9)
 Massey Hall (1)
 Olypmic Island (1)

Phoenix Concert Theatre (6)
 Queen Elizabeth Theatre (1)
 Ricoh Coliseum (1)
 Sleeman Centre (Hillside Inside) (1)
 Sneaky Dee's (1)
 Sound Academy (4)
 The Dakota Tavern (1)
 The Danforth Music Hall Theatre (2)
 The Drake Hotel (2)
 The Garrison (1)
 The Mod Club (5)
 The Opera House (3)
 Toronto Islands (1)
 Wrongbar (5)
 Young & Dundas Square (1)

VANCOUVER

Biltmore Cabaret (5)
 CBC Studio One (CBC Radio 2 Signalfest) (1)
 Commodore Ballroom (6)
 Deer Lake Park (Virgin Festival B.C.) (1)
 Malkin Bowl (1)
 Orpheum Theatre (1)
 Pacific Coliseum (1)
 Pat's Pub (1)
 PNE Forum (1)
 Richards on Richards (1)
 Shine (1)
 The Rickshaw Theatre (1)
 Venue (2)
 Vogue Theatre (3)

OTHER CANADA AREAS

Alderney Landing, Dartmouth (2)

Alix Goolden Hall, Victoria (1)
 Amigos Cantina, Saskatoon (1)
 Aoelian Hall, London (1)
 Black Sheep Inn, Wakefield (1)
 Brixx Bar & Grill, Edmonton (1)
 Burton Cummings Theatre, Winnipeg (1)
 Cochrane Street United Church, St. John's (1)
 Credit Union Centre, Saskatoon (1)
 Garrick Centre, Winnipeg (1)
 Imperial de Quebec (1)
 L3 Nightclub (1)
 Le Barock Bar (1)
 Le Cercle, Quebec (2)
 Lincoln Alexander Centre, Hamilton (1)
 Magnetic Hill (U2 360 Tour), Moncton (1)
 McCain Hall Theatre, Fredericton (1)
 MTS Centre, Winnipeg (1)
 Myer Horowitz Theatre, Edmonton (1)
 Nova Scotia Highlands (Evolve Music & Awareness Festival) (1)
 Odeon Events Centre, Saskatoon (1)
 Place d'Youville (festival de de Quebec), Quebec (2)
 Plaines D'Abraham, Quebec (1)
 Sappyfest, Sackville (1)
 Spirit Bar, Nelson (1)
 St. Matthew's Church, Halifax (2)
 Sugar, Victoria (3)
 Sydenham United Church, Kingston (1)
 Theatre de Petit Champlain, Quebec (1)
 Theatre Granada, Sherbrooke (2)
 Theatre Outremont, Outremont (1)
 The For Plant, Brantford (1)
 The Pyramid Cabaret, Winnipeg (1)

The Red Dog, Ontario (1)
 The Starlite Room, Edmonton (3)

CHILE—3

Centro Cultural Amanda, Santiago (1)
 Elipse Parque O'Higgins (Lollapalooza Chile), Santiago (1)
 Industria Cultural, Santiago (1)

COLUMBIA—1

Teatro Eccí, Bogota (1)

CROATIA—5

Hartera (Hartera6), Rijeka (1)
 Jedinstvo (Mars Festival), Zagreb (1)
 Otok Hrvatske Mladezi (T-Mobile Inmusic Festival), Zagreb (1)
 Pogon Jedinstvo, Zagreb (1)
 SC, Zagreb (1)

CZECH REPUBLIC—5

Divadlo Archa, Praha (1)
 Experimentalni proctor Roxy/NoD (1)
 MeetFactory, Praha (3)

DENMARK—19

Armager Bio, Copenhagen (1)
 KB Hallen, Copenhagen (1)
 Kobenhavn, Copenhagen (1)
 Lille Vega, Copenhagen (1)
 Løppen, Copenhagen (5)
 Pumpehuset, Copenhagen (1)
 Roskilde Festival, Roskilde (3)
 Rust, Copenhagen (1)

Store Vega, Copenhagen (3)
The Gun Club, Kobenhavn (1)
Voxhall (Pop Revo), Arhus (1)

ENGLAND—276

LONDON

93 Feet East (2)
Astoria (3)
Barbican Centre (4)
Barden's Boudoir (2)
BBC 6 Music (1)
Cargo (5)
Dinwalls (1)
Electric Ballroom (2)
Gaymers Camden Crawl (1)
George IV (1)
Gramophone (1)
Hackney Empire (1)
Heaven (3)
HMV Forum (Maximum Black Festival) (3)
Hyde Park (2)
Institute of Contemporary Art (1)
Jaguar Shoes (1)
King's College London Student Union (1)
Koko (8)
London Barfly (3)
Madame JoJo's (2)
Notting Hill Arts Club (1)
O2 Academy (Brit Awards) (5)
Odd Fire Station (1)
Old Blue Last (2)
Old Vic Theatre (1)
Plastic People (1)
Pure Groove Records (1)

Relentless Garage (1)
Rough Trade East (3)
Scala (5)
Shepherds Bush Empire (4)
Shoreditch Park (The 1-2-3-4 Shoreditch Festival, Stag & Dagger Festival) (3)
The City Arts & Music Project (2)
The Coronet (2)
The Dome (1)
The Fly (1)
The Indigo02 (1)
The Lexington (6)
The Luminaire (1)
The Macbeth (1)
The Old Vic Tunnels (5)
The Rest is Noise (1)
Union Chapel (1)
Unit7 (1)
Victoria Park (Field Day) (3)
XOYO (1)

BRIGHTON

Audio (3)
Concorde (1)
Digital (2)
Komedia (1)
Prince Albert (1)
St. George's Church (1)
Sticky Mike's Frog Bar (1)
The Freebutt (1)
The Great Escape Festival (6)
The Hope, Brighton (2)

BRISTOL

Anson Rooms (1)
Arnolfini (Mountain of 8) (1)
Fleece (1)
O2 Academy (1)
Start the Bus (2)
The Cooler (2)
The Louisiana (2)
The Thekla (2)
Trinity Centre (2)

LEEDS

Bramham Park (Leeds Festival) (7)
Brudenell Social Club (7)
Leeds Irish Centre (1)
Leeds Metropolitan University (1)
Leeds University Union (Constellations Festival) (1)
Mine (1)
Stag and Dagger Festival (1)
The Cockpit (1)
The Fenton (1)
Woodhouse Liberal Club (1)

MANCHESTER

Academy 3 (Futuresonic) (2)
Central Methodist Hall (1)
Club Academy (1)
Contact Theatre (FutureEverything) (1)
Futuresonic (1)
Gorilla (1)
Islington Mill (2)
Kro Bar (1)
Manchester Central (1)

Manchester Evening News Arena (2)
 Manchester University (1)
 Mint Lounge (2)
 Mutz Nutz (1)
 New Century House (1)
 Phoenix (1)
 Ruby Lounge (1)
 The Bay Horse (1)
 The Deaf Institute (6)
 The Ritz (1)

OTHER ENGLAND AREAS

Butlins Holiday Resort (All Tomorrow's Parties), Minehead (7)
 Chameleon, Nottingham (1)
 Clwb Ifor Bach, Cardiff (1)
 De Montfort Hall (Summer Sundae), Leicester (1)
 Eastnore Deer Park (The Big Chill) (1)
 Glanusk Park (Green Man Festival), Glanusk (2)
 Hare and Hounds, Birmingham (2)
 Henham Park (Latitude Festival), Suffolk (3)
 Hill Farm (Truck Festival), Steventon (1)
 HMV Institute (2)
 Jericho Tavern, Oxford (2)
 Korova, Liverpool (1)
 Lancaster Library, Lancaster (1)
 Larmer Tree Gardens (End of the Road Festival), Salisbury (1)
 LG Arena, Birmingham (1)
 Little John's Farm (Reading Festival), Reading (9)
 Liverpool Music Week, Liverpool (2)

Liverpool Sound City, Liverpool (1)
 Millenium Music Hall, Cardiff (1)
 Mojo, Liverpool (2)
 Motorpoint Arena, Cardiff (2)
 Newcastle Metroradio Arena (1)
 Norwich Arts Centre, Norwich (1)
 O2 Academy, Birmingham (1)
 O2 Academy, Liverpool (2)
 O2 Academy, Newcastle (1)
 O2 Academy, Oxford (1)
 Pontins Holiday Centre (ATP vs Pitchfork), Camber Sands (1)
 Rescue Rooms, Nottingham (3)
 Richmond Park, Reading (1)
 Robin Hill (Bestival), Isle of Wight (4)
 Rough Trade East (1)
 South Hill Park Arts Centre, Bracknell (1)
 Stage 2, Newcastle (1)
 Stanley, Liverpool (1)
 Taylor John's House, Coventry (1)
 The Bodega Social Club, Nottingham (1)
 The Buffalo Bar, Cardiff (1)
 The Cellar, Oxford (1)
 The Forum, Royal Tunbridge Wells (1)
 The Glove, Cardiff (1)
 The Head of Steam, Newcastle (1)
 The Junction, Cambridge (1)
 The Kazimier, Liverpool (1)
 The Leadmill, Sheffield (1)
 The Maze, Nottingham (1)
 The New Adelphi, Hull (1)
 The Rainbow, Birmingham (1)
 The Shipping Forecast, Liverpool (2)
 The Tunnels, Aberdeen (1)

Wedgewood Rooms, Portsmouth (1)
 Winter Gardens, Eastbourne (1)
 Worthy Farm (Glastonbury Festival of Contemporary), Shepton Mallet (4)

ESTONIA—1

Pirita Lillepaviljon, Tallinn (1)

FINLAND—12

Club YK, Helsinki (1)
 Dynamo, Turku (1)
 Kuudes Linja, Helsinki (2)
 Redrum, Helsinki (1)
 Senaatintori, Helsinki (1)
 Suvilahden vanha voimala (Flow Festival), Helsinki (3)
 Tavastia, Helsinki (3)

FRANCE—100

22 d'Auron (Printemps de Bourges), Bourges (1)
 Bataclan, Paris (3)
 Cabaret Sauvage, Paris (2)
 Café de la Danse, Paris (1)
 Case de la Danse, Paris (1)
 Casino de Paris, Paris (1)
 Centre Georges Gorse (Bbmix), Paris (2)
 Centre-Ville (Les Nuits Secreter), Auinoye Aymeries (2)
 Deep Inside, Dijon (1)
 Domaine National de Saint-Cloud (Rock en Seine), Saint-Cloud (2)
 Espace B, Paris (2)

Ferme Des Valettes (Garden Nef Party),
 Angouleme (1)
 Fondation Cartier, Toulouse (1)
 Fort de Saint Pere (La Route du Rock
 Collection), Saint-Pere (1)
 Grand Halle de la Villette (Villete Sonique),
 Paris (2)
 Grnd Zero Vaise, Lyon (4)
 Halle Tony Garnier, Lyon (1)
 Krakatoa, Bordeaux (1)
 Kursaal, Dunkerque (1)
 L'Aeronef, Lille (Festival Les Inrocks Blac XS
 (4)
 L'Autre Canal, Nancy (1)
 L'Epicentre, Octeville (1)
 L'Olympia, Paris (2)
 L'Olympic, Nantes (Festivala des Inrocks) (2)
 L'Ubu, Renne (1)
 La Citadelle (Main Square Festival), Arras (3)
 La Cigale, Paris (Festival des Inrocks) (3)
 La Fleche d'Or, Paris (3)
 La Gaite Lyrique, Paris (1)
 La Laiterie, Strasbourg (4)
 La Maroquinerie, Paris (6)
 La Mecanique Ondultatoire, Paris (1)
 La Prairie de Kermpuilh, Vielles Charrus (1)
 Lassay-les-Chateaux (Les 3 elephants
 Festival) (1)
 Le Bikini (Festival des Inrocks), Toulouse (2)
 Le Brise Glace, Annecy (1)
 Le Dome, Marseille (1)
 Le Confort Moderne, Poitiers (1)
 Le Grand Mix, Lille (4)
 LE Rockstore, Montpellier (1)

Le Saint des Seins, Toulouse (1)
 Le Trabendo, Paris (1)
 Le Zenith, Paris (2)
 Les Trinitaires, Metz (1)
 Maison de Radio France, Paris (1)
 Nouveau Casino, Paris (3)
 Nuits de Fourviere (Nuit Brooklyn), Lyon (1)
 Parc de Valmy, Aregeles-sur-Mer (1)
 Paris Social Club, Paris (1)
 Point Ephemere, Paris (7)
 Presqu'île de Malsaucy (Les Eurockeenes de
 Belfort), Belfort (2)
 Rock School Barbey, Bordeaux (1)
 Saint EX, Bordeaux (1)
 Stereolux (Festival Les Inrocks Black),
 Nantes (1)
 Studio 104, Paris (1)
 Theatre de La Ahambra, Paris (2)

GERMANY—108

BERLIN

Altes Poststadion (Berlin Festival) (1)
 Astra (Melt! Weekender) (1)
 Babylon Berlin: Mitte (1)
 Berghain/Panorama Bar (Friction Fest), (2)
 Club ADS (1)
 CTM 11 (1)
 Festaal Kreuzberg, (6)
 Flughafen Tempelhof (Berlin Festival) (1)
 Fritzbluc in Posbahnhof (Maximum Black
 Festival) (1)
 (2)
 Hebbel am Ufer (2)
 Huxley's Neue Welt (1)

Lido (1)
 Magnet Club (3)
 Postbahnhof, (2)
 Tempodrom (2)
 West Germany (3)
 White Trash Fast Food (1)

COLOGNE

E-Werk (Electronic Beats Festival) (2)
 Gebaude 9, Cologne (2)
 Gloria (1)
 Kultukiche (1)
 Luxor (1)
 Philharmonie (1)
 Sonic Ballroom (1)
 Stadgarten (2)
 Studio 672 (1)

HAMBURG

Astra Strube (2)
 Elbinsel (MS Dockville Festival) (1)
 Prinzenbar (1)
 Uebel & Gefährlich (Recht aud Stadt, OH!
 Hamburg) (5)

LEIPZIG

Atari (1)
 SWEAT Club (1)
 UT Connewitz (3)
 Werk II (Pop Up X) (1)

MUNICH

Atomic Café (2)
 Babalu (1)

Hansa 39 (2)
Kafe Kult (1)
Leine Elserhalle (1)
Muffathalle (1)
Munchner Funkhaus (on3-Festival) (2)
Zenith (1)

OTHER GERMANY AREAS

Alter Reitplatz (Halden Pop Festival),
Haldern (2)
BeatPol, Dresden (1)
Bla, Bonn (1)
Brotfabrik, Frankfurt (1)
Diverse (C/O Pop Festival), Koln (1)
E-Werk, Erlangen (1)
Eichenring (Hurricane Festival), Scheebei (2)
Exhaus, Trier (1)
Fereinpark Weissenhauser Strand (Rolling
Stone Weekender), Wangels (1)
Ferropolis, Grafenhainichen (Melt! Festival)
(3)
Flugplatz (Southside Festival), Neuhausen
ob Eck (2)
Flugplatz Borkenberge (Area 4 Festival),
Ludinghausen (1)
Friedenskirche, Dachau (1)
Friese, Bremen (1)
Galerie Loyal, Kassel (1)
Gleis 22, Munster (1)
Hafen 2, Offenbach (3)
Jugendkulturhaus Cairo, Wurzburg (2)
Karlstorbahnhof (4)
Klokgebouw (STRP Festival), Eindhoven (1)
Mitsubishi Electric Halle, Dusseldorf (1)

Moustonturm, Frankfurt (1)
Musikzentrale, Nurnberg (1)
Nuburgring (Rock am Ring), Nurburg (1)
Scheune, Dresden (1)
Schocken, Stuttgart (1)
Steinbruch, Duisburg (1)
The Great Rang Teng Teng, Freiburg im
Breisgau (1)
Weltruf, Keil (1)

GREECE—2

Gagarin 205, Athens (1)
Principal Club Theatre, Thessaloniki (1)

ICELAND—4

Iceland Airwaves Music Festival, Reykjavik
(4)

IRELAND—43

Academy, Dublin (1)
Andrews Lane Theatre, Dublin (1)
Cork Opera House, Cork (1)
Crawdaddy, Dublin (2)
Oh Year Centre, Belfast (1)
Olympia Theatre, Dublin (1)
Punchestown Racecourse (Oxegen Festival),
An Nas (3)
Roison Dubh, Galway (1)
Spring & Airbrake, Belfast (1)
Stradbelly Estate (Electric Picnic), Co Laois
(6)
The Big Top, Phoenix Park, Dublin (1)
The Black Box (Moving on Music Festival)
(1)

The Bunker, Lavery's, Belfast (1)
The Button Factory, Dublin (1)
The Marquee Festival, Cork (1)
The O2, Dublin (2)
The Stiff Kitten, Belfast (1)
Tripod, Dublin (3)
Ulster Hall, Belfast (1)
Vicar Street, Dublin (1)
Whelan's, Dublin (12)

ISRAEL—1

Zappa Club, Tel Aviv (1)

ITALY—31

Alcatraz, Milan (1)
Alena Parco Nord (I-Day Festival), Bologna
(1)
Arena Civica (Milani Jazzin Festival), Milan
(1)
Area Impianti Sportivi (Marcon Festival),
Marcon (1)
Atlantico Live, Rome (1)
Auditorium Parco della Musica, Rome (1)
Bronson, Ravenna (2)
Circolo degli Artisti, Rome (4)
Circolo Magnolia, Milan (3)
Clandestino, Faenza (1)
Covo Club, Bologna (1)
Hana-Bi, Ravenna (1)
Ippodromo delle Capannelle, Rome (1)
La Casa 139, Milan (1)
Officina 49, Cesena (1)
Palazzao del Congressi (dissonanze), Rome
(1)

Piazza Castello, Ferrara (1)
Piazza Napoleone, Lucca (1)
Plastic, Milan (1)
Pop Corn Club, Venezia (1)
Prato Dei Popoli, Marcon (1)
Rolling Stone, Milan (1)
Tunnel, Milan (1)
Viper, Florence (1)

JAPAN—16

Big Cat, Osaka (1)
Club Quattro, Osaka (2)
Duo Music Exchange, Tokyo (1)
Harajuku Astro Hall, Tokyo (1)
Liquidroom, Tokyo (5)
Naeba (Fuji Rock Festival), Yuzawa (3)
O-nest, Tokyo (1)
Shibuya Club Quattro, Tokyo (3)
SUNSUI (1)
Unagidani Sunsui, Osaka (2)

LUXEMBOURG—4

Exit 07, Luxembourg city (1)
Kulturfabrik (Out of the Crowd Festival),
Esch-sur-Alzette (1)
Rockhal, Esch-Alzette (1)
Roeser (Rock A Field), Roeser (1)

MACEDONIA—1

MKC, Skopje (1)

MEXICO—10

Autocinema Las Torres (Mtymx All Ages
Festival of Art) (1)

Autodromon Hermanos Rodriguez (Festival
Corona Capital), Mexico City (1)
Cardura, Mexico City (1)
Foro Expo al Autocinemas, Guadalajara (1)
Parque de Beisbol Aguilar y Maya,
Guanajuato (1)
Palacio de los deportes, Mexico City (1)
Polyforum Siqueros, Mexico City (1)
Spring Quesadilla Tour, Mexico City (1)
Teatro Estudio Cavaret, Guadalajara (1)
Voila Acoustique, Mexico City (1)

NETHERLANDS—75

Arnhem Fashion Biennale (Symphony for
Fashion), Arnhem (1)
Binnestad (Walk the Line), Den Haag (4)
Binnestad, Rotterdam (1)
Bitterzoet (Indievlootavond), Amsterdam
(1)
Catharinakerk, Eindhoven (1)
Cultuurpark Westergasafabriek (Picnic at
Night), Amsterdam (1)
dB's Studio (Subbacultcha!), Utrecht (1)
De Doelen (Cross-link Utrecht), Rotterdam
(1)
De Duif, Amsterdam (1)
De Oosterpoort (Cross-link Utrecht),
Groningen (2)
De Zwarte Ruiter (Walk the Line), Den Haag
(1)
Doornroosje, Nijmegen (2)
Ekko, Utrecht (1)

Evenemententerrein Walibi World (A
Campingflight to Lowlands), Biddinghuizen
(3)
Heineken Music Hall, Amsterdam (2)
Incubate, Tilburg (1)
Klokgebouw (STRP Festival), Eindhoven (1)
Maassilo (Bazar Curiex), Rotterdam (2)
Melkweg, Amsterdam (7)
Merleyn, Nijmegen (1)
Muziekgebouw aan't IJ, Amsterdam (1)
Muziekcentrum Frist Philips (Cross-link
Utrecht), Eindhoven (1)
Muziekcentrum Vredenburg (Cross-link
Utrecht), Utrecht (1)
Noorderplantsoen (Noorderzon Performing
Arts Festival), Groningen (1)
Occii, Amsterdam (1)
Paradiso (London Calling), Amsterdam (15)
Paradoz, Tilburg (1)
People's Place, Amsterdam (1)
Rotwon, Rotterdam (3)
SMART Project Space, Amsterdam (1)
Stadstheater, Tilburg (1)
Superrmarkt (Walk the Line), Den Haag (1)
Valkhofpark (Festival de-Affaire), Nijmegen
(1)
Tivoli De Helling, Utrecht (1)
Tivoli Oudergracht (Le Guess Who?),
Utrecht (3)
Trouw (Glo-Fi Summer Pop Night),
Amsterdam (1)
Vera, Groningen (3)
WORM, Rotterdam (1)

NEW ZEALAND—9

Mount Smart Stadium (Big Day Out),
Auckland (3)
San Francisco Bathhouse, Wellington (2)
Aotea Square (St. Jerome's Laneway
Festival), Auckland (1)
King Arms, Auckland (1)
Powerstation, Auckland (1)
Montecristo Room, Auckland (1)

NORWAY—19

Bla, Oslo (2)
Brukbar, Trondheim (1)
John Dee, Oslo (2)
Garage, Copenhagen (1)
Landmark, Bergen (1)
Middelalderparken (Oyafestivalen), Oslo (6)
Oslo Spektrum, Oslo (1)
Rockefeller (Inferno Metal Festival), Oslo (1)
Spasibar, Oslo (1)
Tromoya (Hovefestivalen), Arendal (3)

PERU—1

Auditorio del Centra Fundacion, Lima (1)

POLAND—8

CK Zamek (Americana na Malcie), Poznan
(1)
Dolina Trzech Stawow (OFF Festival),
Katowice (2)
Fabryka Trzciny, Warsaw (1)
Jarocinski osrodek kultury, Jarocin (1)
Jazz Club Hipnoza, Katowice (1)
Papyrka, Sopot (1)

Torwar, Warsaw (1)

PORTUGAL—34

ABC2, Lisbon (1)
Av da Liberdade, Lisbon (1)
B'Leza, Lisbon (1)
Casa de Musica, Porto (1)
Centro Cultural de Belem, Lisbon (1)
Centro Cultural e de Congressos, Lisbon (1)
Cidade do Barreiro (Out.Fest), Barreiro (1)
Cinema Batalha, Porto (2)
Clube Nautico de Almada, Lisbon (1)
Faculdade de Belas Artes, Lisbon (1)
Hard Club, Porto (1)
Herbade de Casa Branca (Sudoeste TMN),
Zamujeira do Mar (1)
Lisboa (Super bock em Stock), Lisbon (2)
Lux, Lisbon (6)
Meco (Super Bock Super Rock), Sesimbra (1)
Museu de Arte Contemporanea de
(Serralves Em Festa!), Porto (1)
O Meu Mercedes, Porto (1)
Praia do Tabuao (Fesitval Ritek Paredes de
Coura), Paredes de Coura (2)
Parque de Tojo (Super Bock Super Rock),
Lisboa (1)
Teatro Aveirense (Fesitval CURVO), Aveiro
(1)
Teatro Maria Matos, Lisbon (2)
Theatro Circo, Braga (1)
Ze dos Bois, Lisbon (2)

RUSSIAN FEDERATION—1

Клуб Апельсин, Moscow (1)

SCOTLAND—29

Balado (T in the Park), Kinross (2)
Cabaret Voltaie, Edinburg (1)
Captain's Rest, Glasgow (2)
Edinburgh Castle, Edinburgh (1)
Glasgow School of Art, Glasgow (1)
King Tut's Wah Wah Hut, Glasgow (3)
Liquid Room, Edinburgh (1)
Mono, Glasgow (1)
Nice n' Sleazy, Glasgow (2)
O2 ABC (Stag & Dagger Festival), Glasgow
(2)
Oran Mor, Glasgow (4)
S.E.C.C., Glasgow (2)
Sneaky Pete's, Edinburgh (1)
Stag & Dagger Festival, Glasgow (1)
Stereo, Glasgow (2)
The Arches, Glasgow (1)
The Queen's Hall, Edinburg (1)
Tramway, Glasgow (1)

SERBIA—2

Petrovaradinska tvrđava (Exit Festival), Novi
Sad (1)
Studentski kulturni centar, Beograd (1)

SINGAPORE—3

Esplanade Recital Studio (1)
Fort Canning Park (Laneway Festival) (1)
TBC (1)

SLOVAKIA—1

A4 Nulty Priestor, Bratislava (1)

SLOVENIA—1

Menza Pri Koritu, Ljubljana (1)

SPAIN—52

Auditorio M.A.R.C.O., Vigo (1)

Benicassim (XIII Festival Internacional, FIB Heineken), Plana (3)

Bikini, Barcelona (1)

Café Teatro, Valladolid (1)

Castillo Arabe (La Mar de Musicas), Cartagena (1)

Circo Teatro Price (Heineken Greenspace V (Edicion), Madrid (2)

Circulo de Bellas Artes (Primavera Club), Madrid (2)

Complejo Deportivo Cantarranas (Dcode Festival), Madrid (1)

CUVI, Vigo (1)

Explanada Museo Guggenheim, Bilbao (1)

Festival de Jazz de San Sebastian (44

Heineken Jazzaldia), San Sebastian (1)

Heineken Greenspace, Valencia (1)

Kapital, Madrid (1)

La Boite, Madrid (1)

La Riviera, Madrid (1)

Monte del gozo (MTV Galicia), Santiago de Compostela (1)

Museu de Arte Contemporanea de (Les Nuits Secretes, Serralves Em Festa!), Portugal (1)

Palacio de deportes de la Comunidad, Madrid (1)

Palau Sant Jordi, Barcelona (1)

Parc del Forum (Primavera Sound), Barcelona (12)

Placa del Rei (BAM Festival), Barcelona (1)

Plaza de la Universidad, Valladolid (1)

Poble Espanyol, Barcelona (1)

Por toda la ciudad (La Merce), Barcelona (1)

Sala Borja, Valladolid (1)

Sala Apolo (Primavera Club), Barcelona (2)

Sala Heineken, Madrid (1)

Santana 27, Bilbao (2)

Sidecar, Barcelona (1)

Sonar Festival, Barcelona (1)

Teatro Cervantes, Malaga (2)

Teatro Principal (Tanned Tin Festival), Zaragoza (1)

Tinglado 2, Valencia (1)

Ze dos Bois, Lisbon (1)

SWEDEN—27

Babel, Malmo (2)

Berg 211, Gothenburg (1)

Cirkus, Stockholm (1)

Dallhalla, Rattvik (1)

Debaser Medis, Stockholm (2)

Debaser Slussen, Stockholm (4)

Debaser, Malmo (1)

Eriksdalsbadet (Popaganda), Stockholm (2)

Globens Annex, Stockholm (1)

Hornstull Strand Establissement, Stockholm (1)

Hultsfreds Hembygdspark

(Hultsfredsfestivalen), Hultsfred (1)

Jeriko, Malmo (1)

Mejereit, Lund (1)

Parken, Gothenburg (1)

Rasslebygd (Emmabodafestivalen), Emmaboda (2)

Slottsskogen (Way Out West), Gothenburg (4)

Sodra Teatern, Stockholm (1)

SWITZERLAND—27

Auditorium Stravinski (Montreux Jazz Festival), Montreux (1)

Bad Bonn (Bad Bonn Killbi), Dudingén (6)

Boa, Lucerne (1)

Club Stereo, Nurnberg (1)

Exil, Zurich (1)

Fri-son, Fribourg (2)

ISC, Berne (1)

Konzerthaus Schuur, Lucerne (1)

L'Usine PTR, Geneva (1)

Mascotte, Zurich (1)

Palace, St. Gallen (5)

Riders Palace, Laax (1)

Rote Fabrik, Zurich (1)

Sittertobel (OpenAir), St. Gallen (1)

Vevey (Heartland), Vevey (1)

Winterthur Altstadt (Winter Musikfestwochen), Zurich (1)

Ziegel Oh Lac, Zurich (1)

TURKEY—3

Babylon, Istanbul (1)

Iksv salon, Istanbul (1)

Indigo, Istanbul (1)

APPENDIX 3

(BLANK INTERVIEW)

Honors Thesis Interview Questions

These questions are completely open-ended and based on your interpretation. Please elaborate as much as you like. Many of the questions are interrelated, so be sure to read through all the questions before answering. The more personal experience you include, the better!

- 1) What is your name and with which company do you currently work? What kind of company is this? What is your position in this company?
- 2) In what manner have you worked and/or been associated with “indie” bands?
- 3) How do you personally define the “indie” sound?
- 4) Name up to ten genres you typically associate with the “indie” genre.
- 5) Do you typically equate the “indie” sound with acts under an independent record label?
- 6) Do you consider the “indie” sound to be the result of a marketing strategy by major record labels? If not, how do you believe this term has formed?
- 7) Do you believe a band should avoid the term “indie” as one of its genres and why?
- 8) What factors can set apart an indie artist from similar artists?
- 9) Do you believe that indie acts can have major success solely from touring?
- 10) Do you believe international touring is crucial to gain international success?
- 11) Do you believe that indie bands should tour with a supporting act?
- 12) If an indie band were to relocate to any North American city to develop its musical career, which top three cities would you recommend? If this is too specific, then which three states?
- 13) Are there specific record labels you would recommend to an upcoming indie band?

- 14) Name up to five North American music festivals you consider the best exposure for upcoming indie bands.
- 15) Name a few current indie bands you consider to have major success. Out of any of these, are there any defining reasons you consider them successful?
- 16) Name a few upcoming indie bands you consider to be gaining success. Are there any defining reasons for their developing success?
- 17) What are some tactics you have noticed that gain “indie” acts major or commercial success? (i.e. movie soundtracks, television commercials, record label, etc.)
- 18) Overall, what is the most important piece of advice you would offer an upcoming indie act?
- 19) Are there any further questions you would recommend me asking to aid upcoming indie bands?

Thank you very much for your time in completing this interview. Please email your completed survey to nstratma@utk.edu. If you have any further comments, questions, recommendations or connections, feel free to contact me (Nicole Stratman) at [this email](#) or (931) 980-9432. Thank you again for helping me take one step closer to my honors degree!

BRIAN WAYMIRE INTERVIEW

Booking Agent at Buddy Lee Attractions

- 1) What is your name and with which company do you currently work? What kind of company is this? What is your position in this company?** Brian Waymire – Buddy Lee Attractions. Booking agency. Agent.
- 2) In what manner have you worked and/or been associated with “indie” bands?** I have indie clients on my current booking roster. I have also managed several indie bands over the years and I co-own a festival called RedGorilla Music Fest in Austin, TX that showcases around 350 indie artists each year in March.
- 3) How do you personally define the “indie” sound?** I think indie can take on a lot of different sounds, but I characterize an indie band as an “original” one who is writing and recording their own distinctive material and releasing it without the help of a major label.
- 4) Name up to ten genres you typically associate with the “indie” genre.** Rock, Urban/Hip Hop, Blues, Americana
- 5) Do you typically equate the “indie” sound with acts under an independent record label?** Not usually. I typically think of indie sounding bands as those without labels, or operating their own label. I guess it’s arguable that an indie label does tend to follow the beat of their own drummer.
- 6) Do you consider the “indie” sound to be the result of a marketing strategy by major record labels? If not, how do you believe this term has formed?** No. I think the term “indie” is almost interchangeable with the word “original.” I believe many great major label artists started as “indie” artists (i.e. – Nirvana, Pearl Jam, The Black Crowes, Kid Rock, Jason Aldean, etc.)
- 7) Do you believe a band should avoid the term “indie” as one of its genres and why?** Yes. I don’t think Indie has anything to do with genre. I think indie should be used to mean that they are self-sufficient and operating as a small business.
- 8) What factors can set apart an indie artist from similar artists?** Many of the recording techniques used with limited funds can be associated with the “indie” sound. Necessity truly is the mother of invention.
- 9) Do you believe that indie acts can have major success solely from touring?** Yes. I’ve seen it many times. Take, for example, Corey Smith or Colt Ford who we represent. Radio has never come on board with them, yet they play to thousands of people every month and make great livings.

- 10) Do you believe international touring is crucial to gain widespread success?** No. I believe that most bands try too early to go to Europe or Japan. I believe international touring should be a result of widespread success, unless there is a good reason to use it as a catalyst.
- 11) Do you believe that indie bands should tour with a supporting act?** I think it depends on the tour. My strategy is to stay away from booking my clients in a way that would cast them as an “opening act.” That being said, if I can land one of my artists on the next U2 tour I will be a happy camper.
- 12) If an indie band were to relocate to any North American city to develop its musical career, which top three cities would you recommend? If this is too specific, then which three states?**
Nashville, TN – there are 8 states that surround TN and this is a VERY central location to tour from. There are hundreds of clubs and venues within 8-10 hours of Nashville.
Chicago, IL – Chicago is a great gateway between the Northern Plains region and the Northeast where venues are strong and routing cities are closer together. Also, during winter months in these regions fans are looking for indoor activities such as concerts and during the summer they are all attending festivals.
Dallas, TX – Several major interstates, flying hubs, etc. make this a great city to use as a central location. TX is almost a country in itself. Many artists tour and make a good living without ever leaving TX.
- 13) Are there specific record labels you would recommend to an upcoming indie band?**
- Big Machine (although with their success it’s almost tough to call them indie any more)
 - Average Joe’s (or their Urban label AVJ)
 - Black River
 - Tooth & Nail
- 14) Name up to five North American music festivals you consider the best exposure for upcoming indie bands.**
- RedGorilla Music Fest (Austin, TX)
 - D-Fest (Tulsa, OK)
 - CMJ Music Marathon (NYC)
 - Dewey Beach Music Conference (Dewey Beach, DE)
 - Wakarusa (Northwest AR)
- 15) Name a few current indie bands you consider to have major success. Out of any of these, are there any defining reasons you consider them successful?**
- Ingrid Michaelson – She’s amazing. One of my booking partners found her in 2006 and I instantly gravitated toward her music. She had a placement on Grey’s Anatomy and within weeks she was a national touring sensation.

- Corey Smith – The guy has sold over a million tickets and crushes it every night on the road. He's a touring phenomenon.
- Edwin McCain – It's arguable that he's indie since he did have two huge major label hits, but the guy continues to tour almost 200 dates a year releasing his own music through an indie distributor and selling hundreds of tickets each night.

16) Name a few upcoming indie bands you consider to be gaining success. Are there any defining reasons for their developing success?

- Here Come the Mummies – I got them a live appearance on the Bob and Tom Show in 2009 which turned them in to a merchandising and touring machine. They write, record and release their own albums (one each year) and they will make well over \$1M in 2012 on the road.
- Leigh Nash – She had some good success with Sixpence None the Richer, but this coming year I am already showcasing her at APAP for Performing Arts Centers all over the country and NACA National conference for college booking. She will be a wildly successful solo artist.

17) What are some tactics you have noticed that gain “indie” acts major or commercial success? (i.e. movie soundtracks, television commercials, record label, etc.)

- TV Placements are number one right now. I've witnessed first-hand the power of a placement in Vampire Diaries, McDonald's commercials, or Grey's Anatomy
- Movie soundtracks are good, but most of the time it's when the song makes it to the preview trailer.
- Radio is still king. If an indie artist can get mass radio exposure through either syndicated shows like Bob and Tom or Kid Kraddick, it's amazing what will happen.

18) Overall, what is the most important piece of advice you would offer an upcoming indie act? IT'S A BUSINESS. That doesn't mean you can't love your job and have fun doing it, but treat it as a career. You wouldn't go to work drunk or high as a CPA or a factory worker. Recruit the right people to run your business. Your manager is your CEO, your lawyer is your Chief Legal Officer, your agent is your National Sales Director, your publicist is your Director of Marketing, your accounting is your CFO, etc. Together this team will run the business you have created, so make sure that they are well suited for the job and that you compensate them for their hard work.

19) Are there any further questions you would recommend me asking to aid upcoming indie bands? How soon should I seek management or an agent? A: When the product you are selling is ready for the masses and you can't handle the workload yourself.

CARISSA STOLTING INTERVIEW

Director of Artist Management at AC Entertainment

- 1) **What is your name and with which company do you currently work? What kind of company is this? What is your position in this company?** Carissa Storting. I work for AC Entertainment, an independent concert and festival promotion company with an artist management division (the latter of which consists of me and the president of AC, Ashley Capps). AC Entertainment produces Bonnaroo, MoogFest, Forecastle, and Big Ears Festival and puts on roughly 700+ concerts in the southeast annually. Director of Artist Management. I "manage" artists...which always seems to be a strange way of putting it. I work with Abigail Washburn, Julia Nunes, Trixie Whitley and Clare and the Reasons.
- 2) **In what manner have you worked and/or been associated with "indie" bands?** I don't work with or am associated with "indie" bands in the sense of indie/rock. Julie Nunes is the poster child for D.I.Y. ("do-it-yourself"). She raised \$75,000 for the recording of her next album. Her music is not indie, though. Everyone can make a record that sounds very professional.
- 3) **How do you personally define the "indie" sound?** Bands that were originally considered to use the D.I.Y. approach where you don't rely on a record label or juggernaut entities. It affected the art by making sincere, low-budget music. They did it without financial backing, which made the music raw. For example, putting a microphone in the middle of a studio, and everything sounds very visceral. It's very straightforward. The lead singer has a very emotional and pop element. It's also about the look—the skinny jeans & bangs across one eye. Indie stems from that approach. Now when I think of "indie", I think of it as a genre.
- 4) **Name up to ten genres you typically associate with the "indie" genre.** I think of it as a music genre by itself. It's hard to think of other genres or split it into subgenres. By the original term, it could mean anything that was created in a low budget.
- 5) **Do you typically equate the "indie" sound with acts under an independent record label?** No, but there are some independent record labels that still champion the indie genre. I think of Merge records. For example, Glassnote is a hugely successful indie record label, but they've got lots of big pop bands (Royal Bangs, Phoenix, Mumford & Sons).
- 6) **Do you consider the "indie" sound to be the result of a marketing strategy by major record labels? If not, how do you believe this term has formed?** I think major record labels always gravitate towards anything that they can capitalize off of. For example, Nirvana and the grunge scene—major labels pounced on it once they saw that it was growing. They want to market it and sell it to the consumer as something that is "cool". I don't think it was a result of a marketing strategy. I think it started out very pure in the beginning, but I think at one point it started gaining success and major labels marketed it. That could be the point it turned into a genre instead of putting it down as record.

- 7) **Do you believe a band should avoid the term “indie” as one of its genres and why?** Yes, because I think it pigeon holds you and people have a preconceived notion about how you will sound. Everything goes through trends. I think being labeled as indie isn't as popular of a trend as it used to be. If that was the only genre the band identified with, I wouldn't be drawn to them. As a personal opinion, a lot of music that ends up being interesting to me has a lot of instruments and electronic aspect. Like at Moogfest, most of the artists aren't considered indie.
- 8) **What factors can set apart an indie artist from similar artists?**
- 9) **Do you believe that indie acts can have major success solely from touring?** I think here it depends on your definition of major success. I don't think any band can have success from just touring. Every waking moment is devoted to social media, interacting with fans, tour preparation, merchandising....it's too difficult.
- 10) **Do you believe international touring is crucial to gain international success?** I think it's possible for international success with all the tools that come along with touring. For example, Ponpalmoose—this is a band that's renowned worldwide. All they've done is write great sounds and make engaging videos and post them on YouTube. One of their songs made it to Billboard, and they don't tour at all. Julia Nunes did the same thing. She does like to tour, but she built her following on YouTube. We get requests for her to go places internationally now because she's built herself up. It's crucial to use international tools—internet & social media. So many people want to go tour in the UK. There's a preconceived notion that people in the UK appreciate music in a different way, but the most important thing for a band to do is to win over your hometown and the big cities close by. You've got to build concentric circles before you go abroad. If you can't return to the UK within a couple months, you're not gonna be building your following there. It's an easy way to lose a lot of money. Be sure to win over your region first. My suggestion when putting together a tour is to think about how much money it will take first.
- Do you believe an upcoming US band should focus on gaining widespread success in America before touring internationally?** If you're using the internet to promote yourself, and people abroad want you to come, it's hard to know how many people will actually be present at your shows. I really like keeping everything simple, and building over time, and picking a region and owning it. Get 100-150 people to come out to your shows in your home town first. Promoters are incurring real expenses to accommodate you, and you've got to build a relationship with them. If you can't bring out people to a show in the Netherlands, then it's pointless.
- 11) **Do you believe that indie bands should tour with a supporting act?** A lot of bands think getting a good support slot is a good way to get in front of people that don't know you and win them over. Support slots put you in a position where the audience may not come early enough to see you and they may want you to get off stage. I don't really believe in the support slot. It's a great opportunity if you've got a great relationship with the headliner and if they want to present you as a special guest. Some bands pay to be a support slot for bigger acts, but

it's a risk. The headlining act will only bring you on if there's incentive. A) You're our friend, and we want to help you. B) You'll sell tickets. You've got to build your own reputation.

- 12) **If an indie band were to relocate to any North American city to develop its musical career, which top three cities would you recommend? If this is too specific, then which three states?** Knoxville, TN—The Southeast is a really great place. I think Knoxville, Murfreesboro and Asheville. I wouldn't say LA or NY. Chicago is a great nurturing music scene that's not too competitive. If you're starting out, you can't be living somewhere really expensive. The South is becoming a cultural, artist hub. The cost of living is relatively inexpensive. These artists are coming out of the woodworks and supporting each other. Apart from me living here, by living in the Southeast you can drive to all of your shows. There's plenty of access to great music centers.
- 13) **Are there specific record labels you would recommend to an upcoming indie band?** It depends on if you're an indie sound band. Merge, Glassnote, XL, 4AD, Matador, Sub Pop, Mexican Summer—there are tons of incredible independent labels, but it needs to fit your sound. A lot of the labels are very curated and believe the music that comes out of the label will please them and have a more defined sound. For an indie act, I would suggest raising money on Kickstarter by doing something special, handmade and unique. Sell them [albums] at a premium price and sell 500 copies. Return to the original definition of indie—something that isn't extremely produced & has value because it's unique. It's really easy to make a CD and just mail it to people that want it. Limited edition, small runs/copies, handmade CD labels.
- 14) **Name up to five North American music festivals you consider the best exposure for upcoming indie bands.** Midpoint Music Festival (OH), SoundLand (TN), Pygmalion (IL), Bumbershoot (WA), Hopscotch (NC), Boomslang (KY), MusicfestNW (OR), Eagle Rock (CA), Culture Collide (CA), Treasure Island (CA); bigger—2nd Street Festival (PA), Celebrate Brooklyn!—but especially the smaller festivals where hardcore music lovers go to
- 15) **Name a few current indie bands you consider to have major success. Out of any of these, are there any defining reasons you consider them successful?** Poster Children, Modest Mouse and Dr. Dog
- 16) **Name a few upcoming indie bands you consider to be gaining success. Are there any defining reasons for their developing success?** I don't think indie is an up and coming genre anymore. I wouldn't consider these upcoming bands to be indie.
- 17) **What are some tactics you have noticed that gain "indie" acts major or commercial success? (i.e. movie soundtracks, television commercials, record label, etc.)** I'm a huge fan of the slow build because it makes for a solid, real foundation. I don't believe in miracles, but I do believe in music. If you have something that captures people and puts a spell on them, then that's what builds something real. A miracle is more out of your hands that skyrockets you to success, but it's not ever a lasting success. There's nothing you can rely on to skyrocket to success. Get in good with all of the promoters and venues you know regionally. Know all the local bands and radio people. Work on breaking down the U.S. into something you can digest and own. If you're in the Southeast, you should know about the smaller,

weird festivals. Find out who books them and get on the bill. Put out videos and put them on Facebook. Do something on Kickstarter and deliver it in person (on your bike if you have to!) You can really make a splash. Be creative with everything you do.

18) Overall, what is the most important piece of advice you would offer an upcoming indie act? If you're building and, for some reason, it's not working then really think through your act and what you're doing. Find a way to make it more unique and signature "you". Really watch how your audience is growing and reacting to you. If it's not, reassess and don't be afraid to change things up if you have to. Think of how you can stay relevant. Think in terms of a Facebook feed and how you can stand out. Even a photo, video, song tease—just make sure you're always finding a way to be unique.

19) Are there any further questions you would recommend me asking to aid upcoming indie bands? Another huge part of it is building your team around your music, when it comes to adding on a manager or a booking agent. I'm always interested in how you build that relationship. At some point, you can't do everything yourself if things are growing the way they should be. You've got to think in management terms, take everything as far as you can before you add on a person (especially someone that will take a cut of your profit). I would want a band to completely understand the management side of things first. Every dollar you bring in should go right back into your art or be invested (in the beginning). Giving 20 percent to a manager is a big deal in the beginning. The manager should be helping you add more money to the pot. Make sure the manager has a strong desire to work with your bands or has really good relationships and connections that you don't have. Hold off as long as possible until it's overwhelming.

GREGG FLOTLIN INTERVIEW

Senior Manager, Consumer Engagement at 206 Inc.

- 1) What is your name and with which company do you currently work? What kind of company is this? What is your position in this company?**
Gregg Flotlin. 206 Inc. 206 is a customer marketing agency that develops unique promotions, partnerships, advertising, online and POS that fit the target profile. Senior Manager, Consumer Engagement.
- 2) In what manner have you worked and/or been associated with “indie” bands?** I’ve booked indie bands for shows and media all sponsored by major brands.

Do you seek out indie bands while booking? I do mainly seek out indie bands because they fit our target demographic (mid 20s), fit the vibe and themes of our program, and they’re also much more affordable to book with than very large major label bands.
- 3) How do you personally define the “indie” sound?** You can find indie-sounding bands in all genres. I give a little less credence to pop bands being “indie” and traditionally equate the sound more with indie rock, hip-hop and folk.
- 4) What is “indie”?** It’s a very broad term but not in a bad way. It’s more about the state of where the artists are in their career and less about the sound they produce. The actual label they’re on doesn’t mean as much as it used to either... bands don’t even need labels anymore.
- 5) Name up to ten genres you typically associate with the “indie” genre.** folk, rock, rap/hip-hop, rhythm & blues, funk/soul, chillwave, garage/lo-fi
- 6) Do you typically equate the “indie” sound with acts under an independent record label?** Yes, especially this year when booking bands around the various music festivals. Independent bands, especially those without labels, are a lot easier to book because it cuts out the middle man.
- 7) Do you consider the “indie” sound to be the result of a marketing strategy by major record labels? If not, how do you believe this term has formed?** I think the term was formed by radio stations and marketers. It’s just like grunge. Someone coined the term. It’s just an easy way to label a genre.
- 8) Do you believe a band should avoid the term “indie” as one of its genres and why?** Not really since it’s less about “this is my sound” and more about being an independent band that is on the path to “make it” in the industry. Even huge bands were indie at one point or another.

- 9) What factors can set apart an indie artist from similar artists?** I think indie acts tend to really rely on creativity and hard work to make their music stand out and be heard. Sometimes well-known bands rely a little too much on studio tricks and their existing fame when putting out creative products down the road. Indie bands really have to push themselves to make it and be heard.
- 10) Do you believe that indie acts can have major success solely from touring?** Yes, hands down yes. For example, Slightly Stoopid started out with two friends learning to play guitar from the guitarist in Sublime. Then they started a band and have toured like crazy since the early '90s and have never been on a major label. They've been under Skunk Records, and they're doing great! They don't really have much radio airplay and you can occasionally hear them in surf videos, but that's about it. They've sold a bunch of records and booked great headlining gigs all without the need to have major label backing.
- 11) Do you believe international touring is crucial to gain international success?** I would say generally that it is crucial. Sometimes a song will take off somewhere on its own and the band will get some traction overseas. But it seems more often than not that bands need to take their great songs and live show to the people before they really get behind it.
- 12) Do you believe that indie bands should tour with a supporting act?** Yes. It helps with synergy, buzz word, ticket sales and the economy in general. Even if they're both indie, it's good for everyone. A couple examples—The Walkmen and Fleet Foxes are able to play bigger venues together as they both are a great draw. Generally established acts will be able to select their favorite upcoming indie band and bring them along as an opener.
- 13) If an indie band were to relocate to any North American city to develop its musical career, which top three cities would you recommend? If this is too specific, then which three states?** a) Brooklyn, NY b) Seattle, WA c) maybe Chicago....It's less about the sound and more about the industry and community of these areas. Obviously Los Angeles is a huge hub for music in general, but it's more of a city to make it rather than get started in my opinion. Omaha, Nebraska is another big hub for developing indie bands.
- 14) Are there specific record labels you would recommend to an upcoming indie band?** Sub Pop Records, Matador Records under Beggars Group (although it depends on the genre) and DFA Records (more so for dance bands). Actually, there are tons out there. The bands should really pick the label based on how they feel about the people there and how they think they'll be taken care of.
- 15) Name up to five North American music festivals you consider the best exposure for upcoming indie bands.** Treasure Island Music Festival (San Francisco), Capitol Hill Block Party (Seattle), North Point (Brooklyn), CMJ Music Marathon & Film Festival (New York), and South By Southwest (Austin—this one would probably get you the most exposure)

- 16) Name a few current indie bands you consider to have major success. Out of any of these, are there any defining reasons you consider them successful?** Fleet Foxes, Vampire Weekend, The Black Keys—very talented, balances out time well, knows how to navigate the music industry, has marketing savvy, not selling out or losing sight of their fan base; you could say that “some bands just have it”
- 17) Name a few upcoming indie bands you consider to be gaining success. Are there any defining reasons for their developing success?**
The Head and the Heart—they are appealing in a very authentic way, under Sub Pop Records, touring everywhere, stints as headlining and supporting act, leveraging promotion, great live show, and have people who know what and what not to do
Tune-Yards—raw talent and a new breed of do-it-yourself ethic; you could picture them performing in both a basement and on stage; at this point they are less marketable and a bit out of left field
Macklemore—he is a rap artist that gained exposure by playing as a supporting act with Wiz Khalifa, not on a label, very interactive with his merchandise online, active on social media, connects with the youth as a recovering drug-addict, very passionate and shows genuine appreciation for his fans
- 18) What are some tactics you have noticed that gain “indie” acts major or commercial success? (i.e. movie soundtracks, television commercials, record label, etc.)** Where you license your music, tapping into the social/digital world (ex. Best Coast is very engaging on Twitter), communicating with fans on a real level, giving yourself a defining personality (ex. Tyler the Creator has given himself a bad name, but it works for him), sometimes free merchandise is helpful, touring frequently, and (if you can help it)—be really sexy; also, don’t act “too big for your bridges” when you’re still young and growing.
- 19) Overall, what is the most important piece of advice you would offer an upcoming indie act?** I know it’s cliché, but do it because you love it and not because you want to make a living off of it. If you’re in it for the money and the fame, you’re screwed.
- 20) Are there any further questions you would recommend me asking to aid upcoming indie bands?**
- At what point does an upcoming indie band need a manager?** Bands that meet twice a month don’t need one. If you’re beginning to tour frequently, you’ll more than likely need one. I think that once the band is busy enough that one member is feeling swamped with requests and they are starting to make a little bit of money, a manager is probably a good idea.

KATIE MARS INTERVIEW

Marketing Manager at Green Machine Concerts

- 1) **What is your name and with which company do you currently work? What kind of company is this? What is your position in this company?**
Katie Mars, Green Machine Concerts, concert promotion, Marketing manager
- 2) **In what manner have you worked and/or been associated with “indie” bands?** Campus Entertainment Board at the University of Tennessee, my first internship with Live From Memphis, I worked with local indie bands (punk, singer-songwriter). I just classified them as indie because they were bands people didn’t know about. I got their demos from them, put them in a database, and then created a radio station from the database. Also, for my internship with Charisma Artist Agency, I helped promote indie bands across the country. And then for AC Entertainment, I helped with a bigger tier of successful indie bands by doing social media for them. I was also in an office where I could hear the booking side of things.
- 3) **How do you personally define the “indie” sound?** It depends on the context. It’s been used as a blanket phrase to describe something that’s “cool”. People don’t categorize music unless it’s Top 40 and everything else is usually considered “indie” if it’s underground.
- 4) **Name up to ten genres you typically associate with the “indie” genre.** Electronic, acoustic, rock, folk, old school R&B, pop
- 5) **Do you typically equate the “indie” sound with acts under an independent record label?** No, because it doesn’t have anything to do with who they’re playing under anymore. It’s more about where they’re being played and who’s hearing them. There’s a lot of indie music under major record labels too, but they’re not commercially successful, so they’re still considered indie.
- 6) **Do you consider the “indie” sound to be the result of a marketing strategy by major record labels? If not, how do you believe this term has formed?** I think it’s becoming more and more like that, but at first it wasn’t. It sounds crazy, but I think that Nirvana really started it. In the past ten years, the industry has been trying to get back to the Nirvana formula by signing an unknown band, like Foster the People or Young the Giant. Once a band has one commercial hit song, then they’re no longer considered indie.
- 7) **Do you believe a band should avoid the term “indie” as one of its genres and why?** It depends on how you go about it. I hate labels anyways, but they’re necessary to classify what kind of music it is. The business is just crazy these days. This is just my opinion, but I think there are some bands or musicians that try not to be classified as indie and come up with stupid genres, but it just ends up making them sound like hipsters.
- 8) **What factors can set apart an indie artist from similar artists?** That’s what the crazy thing is, you can’t define it. It has to do with who knows about them. Like with Foster the People, I thought they were really cool until I heard them on the radio.

- 9) **Do you believe that indie acts can have major success solely from touring?** If they do the festival circuit, then yes. I feel like bands can be more successful through touring, but it depends on who you know. Asobi Seksu has been touring for years, and they're still successful through touring, but not many have heard of them. More people are showing up at their shows, but it's good to have the same fan base.
- 10) **Do you believe international touring is crucial to gain widespread success?** No. I don't understand how indie artists can succeed with international touring because I don't understand how they've gotten the word out so far. We're America, we're superior.
- 11) **Do you believe that indie bands should tour with a supporting act?** It just depends on who you're talking about. What kind of level of indie are we talking about here? If it's at a large venue, I'm fine with seeing an opener. If it's at a small venue and I came specifically to see the headliner, I don't want to watch multiple openers.
- 12) **If an indie band were to relocate to any North American city to develop its musical career, which top three cities would you recommend? If this is too specific, then which three states?** Seattle, New York City and Austin
- 13) **Are there specific record labels you would recommend to an upcoming indie band?** Merge—they started the original do-it-yourself record label out of their apartment
- 14) **Name up to five North American music festivals you consider the best exposure for upcoming indie bands.** Bonnaroo, Lollapalooza, Sasquatch, Coachella, SXSW, (Fun Fun Fun Fest—honorable mention)
- 15) **Name a few current indie bands you consider to have major success. Out of any of these, are there any defining reasons you consider them successful?** Foster the People, Young the Giant, Arcade Fire, Florence + the Machine, The Black Keys—they headline festivals, they play in commercials, they got lucky, they had a catchy beat
- 16) **Name a few upcoming indie bands you consider to be gaining success. Are there any defining reasons for their developing success?** St. Vincent, M83, The Head and the Heart, Best Coast, Colts—same reasons as the others, they're just farther head
- 17) **What are some tactics you have noticed that gain "indie" acts major or commercial success? (i.e. movie soundtracks, television commercials, record label, etc.)** I feel like the beat to a song played in a commercial will intrigue people to find out who the act is (Freelance Whales, Passion Pit). Things are about to change a lot with Spotify and turntable.fm, new ways to listen to music.
- 18) **Overall, what is the most important piece of advice you would offer an upcoming indie act?** Stick with your sound. Don't try to sell yourself short. Don't be an asshole.

APPENDIX 3

For the sake of keeping the document format as readable and accessible as possible, these two links below provide access to the original Excel spreadsheet that compiles the touring trends of the 15 selected indie bands. The first link is the authentic Excel format. Clearly marked, the entries are separated in columns based on venue, festival/event, city, state/country, date of show, headlining/supporting acts, and the source. The 15 bands are designated by a color-coded row and ranked in descending order based on how many shows each act played according to Last.fm. This document allows you to scroll through and view each entry in its entirety. The second link is a more readable format, although it does not allow the opportunity to select single entries and expand it. Both documents are open to anyone with these links and do not allow editing.

https://docs.google.com/spreadsheet/ccc?key=0Al8jpS30_DfmdDBrcnNZTEFKcHViYjRIV25DWVJleGc

https://docs.google.com/open?id=0B18jpS30_DfmZDU5OGUxMzUtMjVjNi00NmY4LTlkM2QtOWI1Yjg2YjIwYjcz